Photoshop Creative
ISSUE EIGHT
HEART OF GLASS
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FILTERS | BRUSHES | PHOTO EDITING | PHOTOSHOP ELEMENTS | PLUG-INS **Free CD inside**

Photoshop® creative

The only monthly **Adobe® Photoshop®** dedicated magazine

Inside

Graphics tablets
Set up, use and benefit from these works of wonder

Epson 4490 scanner
The quick and easy route to pin sharp photo-quality scans

DVD menus
Stunning DVD interfaces are just a few steps away…

45 pages of creative tutorials inside

Work with the Sharpen filters
Rescue blurry photos with this guide

Make photos look like stained glass

Recreate this striking style to produce images packed with texture and colour

Master the Type tool

Understand your text options and improve your typography work

Free CD-ROM!

- **30** Free stock photos
- DVD menu templates
- Exquisite brush sets
- Textures and patterns

and much more

Create the cover – pg 28

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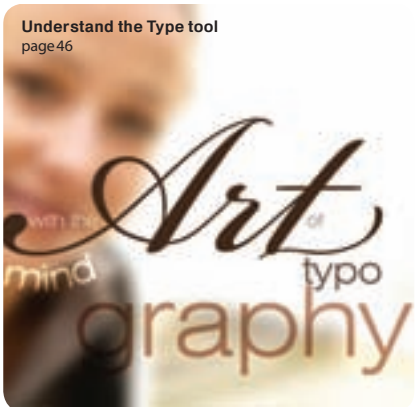
eMag™

Welcome

A glimpse of what's in store this issue…

Change the weather
page 50



Understand the Type tool
page 46

Mission Statement

Here at *Photoshop Creative*, we promise to always give you the best selection of resources to help improve your Photoshop skills. Whether it's in-depth guides to tools and techniques, or showing how to create a work of digital art, we'll make sure the information you get is accurate and informative. We want you to get the optimum Photoshop experience, and have as much fun using the program as we do putting the magazine together.

Illustrate with Custom Shapes
page 58

Vintage print effects
page 36

Photoshop is certainly a bit of a trickster when it comes to editing images, and this issue we've gathered together a selection of tutorials that provide an excellent guide to what the program can do. First up is our cover star – getting a stained glass effect. This is a great way of transforming photos into something truly spectacular and you can see how we did it on page 28. On page 36 we show how Photoshop can be used to turn back the hands of time and turn a modern photo into a vintage delight and there's more image-editing magic on page 50 where we take one photo and apply different weather effects to it. With these skills under your belt, you can get any mood you desire from any photo you have handy. But it's not all flights of fancy – we also have loads of cold, hard Photoshop facts. Learn how the Type tool works with our Big Technique on page 46, and use our regular Focus On guides to discover more about the Sharpen filters, touch-up tools and Brush palette. And if you're undecided about whether to buy a graphics tablet or not, our special feature on page 20 brings the pros and cons of working with tablets and uncovers whether the pen really is mightier than the mouse.

Until next time…

Jo Cole **Editor**
jo.cole@imagine-publishing.co.uk

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Make photos look like stained glass

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The latest creative news

This is the part of the magazine where we alert you to products or services that will boost your imagination

Exhibit
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We want to see what images you've produced, so send them in to us and they might appear in this section

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Your questions answered

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On the CD

More free resources

Each issue comes with a free CD-ROM packed with resources, add-ons and tutorial resource files

tutorials

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Need a flaw removing? These are your tools

Creative Forum

Write to us with your quips, questions or quirks. Whatever your Photoshop experience, we want to hear from you

Texture request

I've just started using Photoshop and am thoroughly enjoying myself. I'm very new to digital – haven't even got a digital camera – but my friend has very kindly scanned in lots of my old photos and put them on my computer. My usual method of creation is to stick lots of stuff on a piece of paper and

You can use Mayang's Free Texture Library in order to source high quality texture for free!

cover it with glue. I'm crazy about texture and delighted with the Texturizer filter, but want more. How can I get the same textured collage effect I get with my usual pics? Also, can you do a feature on blending modes?
Sidney Troust

Thanks for your email, Sidney. It's perfectly timed, since we're planning a tutorial on creating digital collages next issue – so make sure you look out for that. In the meantime, there are plenty of free textures to be found online. Start with Mayang's Free Texture Library (**www.mayang.com/textures**), which will treat you to 3,000 high-resolution textures. These are arranged in categories, so it's easy to find one you like. Also, try the every-helpful Image*After (**www.imageafter.com**) for loads of excellent free textures. And by the way, we'll be tailoring the collage tutorial to explain a bit about blending modes, too!

Not so plugged-in

I pop onto your forum from time to time, and noted with interest the thread about whether third party applications – specifically plug-ins – should be included in your magazine. Some readers were saying they didn't want to see anything that costs extra, but I want to say I disagree. Sure, by the time you've bought Photoshop you might be loathe to part with any more money, but plug-ins are an integral part of Photoshop and I think it would be odd to not include them. I've used Alien Skin Software's plug-ins for years now, and am interested in your 'Cool plug-ins' pages just to see what else is out there. If I don't like the look of them, I just flick past those pages.
Harry O'Brien

Plug-ins have played an important part in a lot of users' lives, and that is the sole reason why we decided we should include them in the magazine. After all, plug-ins have been around since the early days of Photoshop and are part of its heritage. We agree that Photoshop users shouldn't have to pay out for a multitude of extras, but some plug-ins are perfect for getting yourself out of a tricky hole. Therefore we'll keep them in!

*Many have found Alien Skin Software (**www.alienskin.com**) a help, but some of you don't seem to like plug-ins much*

Mag idea

Yearning for tips

It'll be great to have a regular Tip Corner in *Photoshop Creative*. Here are three tricks I use frequently:
1: When using the Marquee and Shape drawing tools, holding the Shift key down will allow you to freely move the selection/shape. In a class I attended, we actually practised that trick to get the ellipse in the right place/shape for working on red eye.
2: After using the Lasso tool, sometimes we accidentally get it going again. If you hit the M key as soon as the Lasso tool has done its selection, this will stop that happening. Use Ctrl+D (PC) or Apple+D to remove unwanted selection lines.
3: To choose a tool that's hidden, eg the Gradient or Paint Bucket, hold the Shift key down while tapping on the appropriate shortcut key. In the case of Shift+G, it'll cycle between the Gradient and Paint Bucket tools.

Last but not least, I find *Photoshop Creative* is written in a way that really appeals to me, and have been disappointed not to be able to buy the latest issues. I have the first two, and our local bookshop is still waiting for subsequent issues to arrive. Number three was due out in November. How many have been produced since number two?
Anne Todd

Hello Anne. We share your enthusiasm for including tips in the mag, and do run them in each Q&A, usually six an issue – so hopefully you've found these useful. Plus there's the tips dotted about in the tutorials, so we're certainly not short on nuggets of advice. We'll certainly look into the possibility of having a dedicated tips section in the future – what do other readers think?

It seems the magazine's are taking a bit of time getting to you in New Zealand – this is actually the sixth issue since issue two! Hopefully your bookshop has already ordered copies because we are plum out of back issues.

View from the forum

User: Sebin
Post: Frikkin' genius
Hello hello, I'm a big fan of free stock sites and make them my first port of call before tackling any project. Anyway, one of my friends told me about this great site that acts like a kind of search engine of free image sites. Go there and search for something and then results from different providers appears. It's frikkin' genius! Go to **http://yotophoto.com** and give it a go yourself.

User: Lydia
Post: Loving Lightroom
Who else here has given the Lightroom beta a try? I've been using it for a few days and have been very impressed. Who has some tips for using it?

Total Training DVD review
There was a slight hiccup in the review of Total Training's Adobe Photoshop CS2 DVD in issue six. Unfortunately the web address was printed incorrectly –it should have read www.cvision.co.uk. Apologies for any inconvenience this has caused.

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eMag™

Creative hub

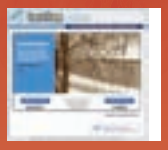
The latest news stories for the Photoshop community

What's hot this month

ZEEGANRUSH GOES LIVE

Acclaimed illustrator, writer and academic Lawrence Zeegan is one half of a new agency representing the work of numerous artists and illustrators. Much of the work is digital-based with some excellent inspirational work on view. What's more, submissions are welcome. **www.zeegenrush.com**

PIXELSAMPLER FROM TWISTING PIXELS



For a limited time, a free suite of Photoshop plug-ins offers quality effects to both beginners and professionals. Adding contrast, darkening skies and increasing grain for a traditional photographic look are just some of the filters available. **www.twistingpixels.com**

O'REILLY PHOTOGRAPHY LEARNING CENTER

Try before you buy and dip into some good books, as the famed publisher offers sound advice online. Free tutorials from the likes of Photoshop guru Deke McClelland add an air of fun as well as authority. See for yourself at **http://digitalmedia.oreilly.com/learningcenter**

TOP STORY

PODCASTS

Look, listen and learn

Photoshop podcasts add video to increase learning opportunities at home and on the move

If you haven't done so already, download iTunes for PC and Mac from the Apple website (**www.apple.com/itunes**).

Not only is it a great way to organise your music, there are thousands of podcasts available to download and listen to at your convenience. Click on the Podcast section and do a search for Photoshop. Established names such as Scott Kelby, Deke McClelland and Matt Kloskowski are being joined each week by new and varied Photoshop podcasts. In case you have missed the podcasting phenomena, they are audio or video broadcasts that you subscribe to through the iTunes software. Once you sign up, new episodes are delivered to your computer as soon as they're available, while many can be listened to online via popular media players.

With the number of podcasts on the rise, there's plenty of choice; you can subscribe and unsubscribe with ease until you find one that best suits your needs and skill level. They range from the chatty and informal to more informative, offering the latest Photoshop news and advanced features. A good place to start is Photoshop TV (**www.photoshoptv.com**) featuring 'The Photoshop Guys', all members of the acclaimed National Association of Photoshop Professionals (NAPP). With the launch of the video iPod, podcasts have begun adding video so you watch while you listen. Training CDs can be expensive, so getting training from the pros for free is a real bonus.

Matt Kloskowski, Education and Curriculum Developer for NAPP, is quick to see the benefits. "One of the best things about video podcasts is that you don't even need an iPod to see them," he says. "Apple's free iTunes software has made video training simple. It manages all the complicated stuff for you, so you can just sit back and watch your videos on your desktop," said Matt. His own daily podcast, 'Adobe Photoshop Killer Tips' (**www.photoshopkillertips.com**) offers tips and tricks in an easy-to-follow way.

"People love the visual aspect of learning," Matt tells us. "Photoshop podcasting was simply a natural extension of our Photoshop training initiatives. We were already creating a lot of video-based Photoshop content, so why not make it available on the iPod and iTunes as well?" It's a move than has opened new opportunities for many struggling to find time in busy lives. "Video podcasting has opened up a whole new world for some people to learn Photoshop. Folks who may never have the time to actually sit down and read a book or watch a DVD about Photoshop can now just fire up their iPod and watch a podcast on their train commute to work or school," adds Matt.

Listen and watch Matt's latest podcasts at **www.photoshopkillertips.com**.

TALK TO US! | SEND NEWS STORIES TO ZOE.MUTTER@IMAGINE-PUBLISHING.CO.UK

In the beginning, part 7

Follow the evolution of Photoshop in this regular series

Despite some minor unfortunate incidents involving beta expiration codes of version 3.0, now there were more members in the Adobe team, including Sean Parent from Apple, there were even more minds to help improve the program. The process of was aided by a new interface designer, Andrel Herasimchuk. He modified the interface to add design unity between all the Adobe products. These changes were approved by Bryan Lamkin and work began on the Actions, Adjustment Layers, Grids and Guides, and Free Transform features of Photoshop. These changes led to Version 4.0…

Adobe offers new creative magazine

Get inspired with free regular PDF downloads showcasing Adobe's best

Adobe has begun offering a regular magazine via **www.adobeproxy.com**. You can download individual issues or subscribe and get the latest magazine sent to your Inbox. With Adobe recently acquiring Macromedia, there are many apps to pack into each PDF issue, but fear not – Photoshop is regularly featured. Recent issues included reports on Vanishing Point, Bridge, Open Type fonts and new tutorials on lens blur and layer effects. Industry heavyweights are profiled alongside lesser-known

An appealing mix of graphics, illustration and type

creatives. Visually the layout is stunning, making full use of the assets that make the Adobe Creative Suite so appealing.

Regular troubleshooting expert A Pixel loves email (**apixel@adobe.com**), and answers questions from novice to pro level. Quick tips are included, so it's useful to have a pen handy to take down the best. Many features are hot linked, so you need only click on a site address to be transported there. Several lead to Adobe Studio Exchange where you can download free stuff like Photoshop brushes, scripts and templates. Freebies come from many leading lights including Photoshop guru Russell Brown. Lastly, you can leave clickable instant feedback on the contents, adding a feeling of interactivity with Adobe.

LEARN

Tax your brain with PhotoshopCrosswords.com

Photoshop puzzles offer a fun way to learn and impress your friends and colleagues

While perhaps not as physically demanding as Photoshop Tennis, Photoshop Crosswords is gaining a following online for being both a fun and practical way to learn. The popular **www.photoshopcrosswords.com** offers monthly puzzles lovingly produced by Tony Hertz (**www.tonyhertz.com**). "I got inspired to use the words as a game after talking with some people at Adobe who told me that education was one of the most important issues facing Photoshop," Tony tells us.

The site includes a handy list of '20 Essential Photoshop Words and Meanings', as well as '15 Photoshop Slang Words.'

"The difficult and time-consuming part is writing the clues to each word", says Tony. "Not only does it need to be short and concise, it's got to make sense. Ideally, if a user doesn't know an answer then maybe they'll be curious enough to look in Photoshop or the manual to reveal the answers. Of course, the crossword answers are available as well."

An intriguing way to learn new things about Photoshop

EXPOSURE

Get your work seen

CONCEPTART.ORG
www.conceptart.org

This is a community of artists who help one another learn, providing the best place to showcase work and meet fellow artists. As well as a forum and IRC chat, the site boasts visitors from Hollywood production houses and games developers, with pros and enthusiasts swapping help and advice.

BALLISTIC PUBLISHING
www.ballisticpublishing.com

Ballistic Publishing is an award-winning publisher of books for the digital arts industry. It's always on the lookout for new talent to feature in its lavishly produced publications. Register at the site and you can submit work to be considered for inclusion. Themes vary, so it's worth checking back from time to time.

Updates...

THIS MONTH IN SHORT

New additions to the world of Photoshop

PSC2 speed clinic

NAPP's Matt Kloskowski shows how to use automation to save time and money, including making the most of powerful hidden actions. Matt explains how Adobe Bridge can be used to manage images as well as cut workflow chores. Costing £24.99, this book could save you time and money. More at **www.peachpit.com**.

Lynda.com joins the Podcast craze

One of the most respected Photoshop training sources, Lynda.com has joined the podcast craze with weekly broadcasts to download via iTunes. Each episode offers free clips from the video tutorials at the Lynda.com online movie library. Visit **www.lynda.com** or go via iTunes.

ALERT! | DON'T FORGET TO ENTER OUR READERS' CHALLENGE SEE PAGE 98

Make a date

At a loose end? Here are the must-see events coming your way

4-11 MAY

ADOBE FULLY LOADED TOUR
Dubbed inspiration for the creative nation, the team continues its tour showing the best in Adobe and Macromedia apps into May. Further tours planned. **www.adobe.co.uk**

24-25 MAY

ADOBE LIVE 2006
Adobe's annual free two-day conference and exhibition comes to London's Olympia 2 with all the latest. A chance to mingle with enthusiasts and pros alike. **www.adobe.co.uk**

FROM 25 MAY

ROYAL COLLEGE OF ART DEGREE SHOW
London's must-see degree shows attract visitors from around the world from May through to July covering work from over 400 graduates. Check out the competition!

SELF-PUBLISH

Promote, publish and sell your creative work

Time to shout about Lulu, a small publisher with a big impact

You could be forgiven for thinking that Lulu.com was devoted to the wee Scots songstress, the one with the big voice and low cholesterol level. The site is in fact home to an ambitious company producing made-to-order books showcasing customers' own work.

Professionally printed, Lulu.com offers a modest way to sell and share your work, including your best Photoshop efforts. Stephen Fraser, Communications Officer at Lulu.com tells us: "The growth of Lulu.com reflects the same trend taking place with media on the Net in general – blogs, videos, music, etc – with the consumer gaining greater control. Consumers no longer have to go to the same movies or buy the same books or listen only to the music on the radio. They can choose from a vast range of content available to them all over the world."

As well as producing books to order, a range of calendars, brochures, DVDs and downloads are available. Unlike vanity publishing, there are no upfront fees or restrictions on the number of books you need to buy or sell. A large marketplace helps promote your work, and some books are already on sale – many from respected authors and artists. Stephen sees the obvious benefits to digital artists: "A good example is *JPG Magazine* (**www.jpgmag.com**), a full colour print mag put together by talented photobloggers using photos submitted on the Internet. The mag uses Lulu.com to sell and distribute printed copies to subscribers worldwide." Visit **www.lulu.com/jpgmag**.

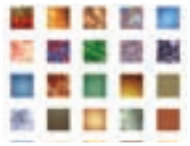
Two of the best... FREE STOCK PHOTOS

The best sites for all your stock needs

Diwiesign.com

www.diwiesign.com (click on stock photos)

German-based site offering stock images free for personal and non-commercial use. Among the dark and dusky offerings are some wonderful textures to add an organic feel to your Photoshop work. Rustic colours dominate – it may not be for everyone but it's certainly worth a visit.



Pixelperfect digital.com

www.pixelperfect digital.com

This site offers free high-res images, textures, backgrounds, illustrations, digital art and stock photos for use in both personal and commercial design projects. Many images are abstract and ideal for adding textures to your Photoshop projects.

RESOURCES

Mac users finally get Elements upgrade

Powerful photo editing on the Mac platform

PC users have been enjoying Elements 4 since last September. The entry-level app shares many tools offered to Photoshop users, but at a budget price – a great way to get into image manipulation when money's tight. Mac users had to wait until now for the upgrade, but it's been worth it: additions include Magic Selection Brush, Magic Extractor, Skin Tone Adjustment and Automatic Red Eye Removal.

The Magic Extractor offers some masking capabilities previously found in third-party plug-ins, and the Magic Selection Brush selects areas of an image for easy colour, lighting and contrast adjustments. Red eye is eliminated as you download photos from a camera, or you can remove it from shots without even clicking on a photo. The File Browser has been updated to Adobe Bridge for Elements. Metadata can be searched and viewed, and there's support for the RAW format and Adobe's Digital Negative format (DNG). Users can order Kodak prints and photo books from within the app. Elements 4 for Mac costs £49 (ex VAT). Go to **www.adobe.co.uk/products/photoshopelmac/main.html**.

The team's wish list

Pure material delight...

SELF PUBLISH WITH LULU.COM

Self-publishing just got simpler. Lulu.com offers professional results at enthusiast prices, turning Photoshop images into lavish books and calendars. A dedicated 'print on demand' (POD) service means that, unlike vanity publishing, there are no upfront fees or numerous unwanted copies collecting dust.

WE WANT IT BECAUSE...

With no minimum order, it's a good way to see if you could sell. Results look classy and an Amazon-style site allows you to sell your work. **www.lulu.com/uk**

THE STORY BEHIND...

Worth1000

Worth1000 inspires creativity and pushes photo manipulation to the extreme. We asked founder Avi Muchnick for his views on the site's popularity and the wacky and wonderful Worth1000 books...

Our five favourite Worth1000 contests

Unleash your imagination

01 Puppetland
Create hand puppet or marionette versions of movies.

02 Stupid Technology
Come up with wacky, stupid techy merges.

03 If Dogs Ruled
Show what the world would look like if it were ruled by dogs.

04 Airigami
Create an image involving inflated objects.

05 Mass Destruction
Create an image of destruction that can be real or ridiculous.

Worth1000 is where Photoshop users of all abilities can view and display works of optical delusion. The highly popular Photoshop contests are updated daily and showcase creations that are both amusing and impressive. In addition to the Photoshop, photography and multimedia galleries, there's a vast list of tutorials and a forum with nearly 2,000 discussion topics. Avi Muchnick is the founder of Worth1000 and the author of the site's two amusingly titled tutorial books, *When Pancakes Go Bad* and *I've Got a Human in my Throat*. His site encourages you to have fun looking at digital work as well as creating your own, and the books prove it's possible to learn about what Photoshop has to offer while being entertained at the same time. Muchnick shares with us how he came up with the fantastic idea of creating a Photoshop-based website, complete with galleries and contests.

How did the idea for the Worth1000 site come about and develop?
I was creating Photoshop works on my own, kind of like digital editorial cartoons, but was getting burned out. I figured that running a contest format would be great to allow people online to help generate fun – unique content that others would want to see. The site hit the ground running with help from other sites, and it's snowballed from there.

It's great to see people being inspired to have fun with their Photoshop work. Why do you think this is so important?
Well, from the perspective of community involvement through the Internet, Photoshop has enabled people to remix existing art and photography in new and fantastic ways. I don't think it's important in the sense that it's contributing to world peace, but it helps lots of people smile. That's important to me.

Since its launch in 2002, the site has become well known by many digital creatives. How many users has it got?
275,000 people have registered accounts.

Your site has proven incredibly popular. Is there a reason you think it's attracted so much attention?
I think the site has attracted so much attention because of the amazing talent of our artists covering current events and popular culture in a portable format (image files), that can be spread through email forwards and word of mouth. It's one of the benefits of the Internet – if you make something fun, your audience will do your marketing for you.

Are more books going to be released?
We plan on focusing on a pure gallery book, as well as producing future tutorial books.

Do you have any future plans for developing the Worth1000 site or creating any more sites?
I have one top-secret site in the works, called Plime.com, currently open to beta testers by invitation. It's a different subject matter from Worth1000, and I feel it has the potential to be even bigger. I've also invested in other projects. One company, NetSet.com, has just received funding from a venture capital firm and will be launching in the summer.

Who wrote the tutorials for the book and how were the themes decided on?
We had a great editorial staff pick the themes, in conjunction with our publisher. We then had selected artists from the Worth1000 site contribute. A group effort!

Most of the artwork featured on Worth1000 is surreal or amusing and definitely original. What's been your favourite creation on the site?
I love the Canvas Earth series of contests, where natural scenes such as mountains or lakes are edited to make them look like other things, say a sleeping baby. Also the contests where members have fun with celebrities – ageing them or changing their features.

How did the idea to compile tutorial books come about?
We had tutorials on the site from the start. Visitors kept asking how certain things were created, and our publisher, Thomsons saw that section and came to us with a proposal to make a tutorial book. It did well for its niche and we published a sequel.

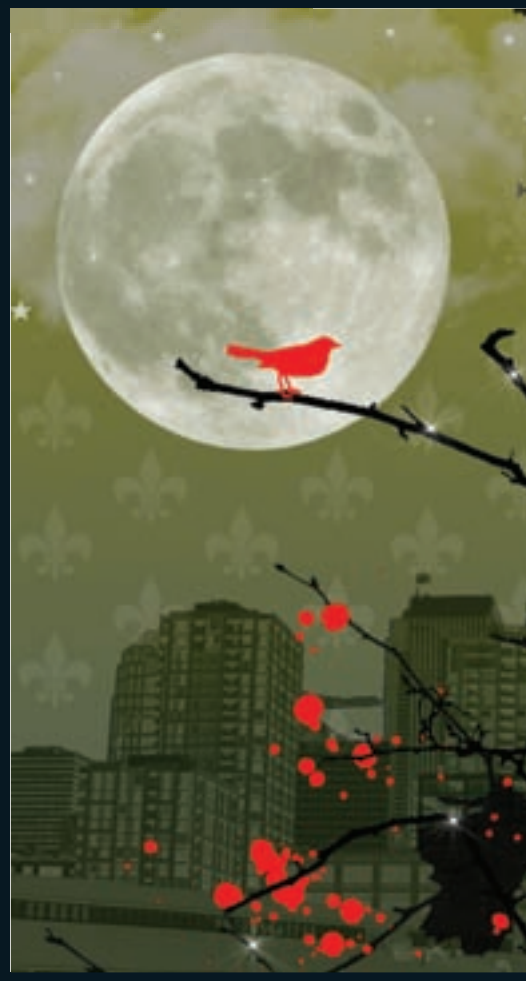
Photoshop is a big part of the site; what do you think its most powerful tool is?
I love the Clone brush. It really enables near-seamless image editing.

The Worth1000 website is the place to go if you want to see wild and wacky things done using Photoshop

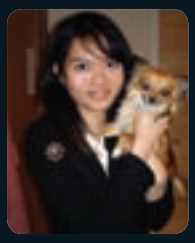
WEB | TRY YOUR HAND AT IMAGE-EDITING CRAZINESS BY VISITING WWW.WORTH1000.COM

Reader's profile

Welcome to a new section of the magazine, where we focus on a reader and discover a bit about how they use Photoshop, what kind of work they do and generally have a bit of a chat!



S Hannarong



You may recall the image to your right – it won our Readers' Challenge way back in issue six. Since it appeared, we've had a few enquires about how it was created, so could think of no one better to kick-start our Reader's Profile than the person behind the image – Sageeporn Hannarong.

This 24-year-old is a recent graduate from the University of Westminster, where she achieved an MA in Computer Imaging in Architecture. Before this she studied for a BA in Interior and Spatial Design at the prestigious Chelsea College of Art and Design. This love of architecture is evident in the images seen here, with buildings working beautifully with design.

Sageeporn initially used Photoshop for her course, but then admits she "got addicted" to the program. When asked what she likes about the software, she responds "Everything! All the commands are easy to understand and the possibilities are endless. I think the History palette is really useful because it records every step you make and allows multiple undos." Other tools high on Sageeporn's list of essentials are the brushes. "DeviantART (**www.deviantart.com**) is a great place to check out cool brushes, look for inspiration and see what others are up to," she says.

As for technique, Sageeporn has a philosophical outlook. When describing her style, she says it is "Perfection with intended flaws. Perfection is great, but I believe flaws and messes are more beautiful. A little smudge or grunge can help in balancing a design. I also love adding a bit of fantasy and surrealism. Works by David Lachapelle are one of my biggest inspirations."

Sageeporn is currently using Photoshop CS, and is always on the lookout for new ways of working. "I recently learned from one of *Photoshop Creative*'s tutorials about layer modes," she says. "I find 'Darken' mode rather helpful because I love creating silhouettes, and this option allows me to do so without having to use the Lasso tool to cut out the background (which is probably the most tedious part). It's great for placing highly detailed silhouette over new background." She is also a fan of creating new layers, "because you'll find you want to change certain element or move things around."

To find out more about Sageeporn, visit her brand new site at **www.shannarong.com**.

Make yourself known!

If you would like to be featured on these pages, send us an email to **pcr@imagine-publishing.co.uk** with a few lines about who you are and what sort of Photoshop work you do.

DECONSTRUCTING AN IMAGE

Learn how Sageeporn created her winning image

If you're one of the people who have asked us how Sageeporn created her image, read on! She says: "This is an experimental piece I created it over Christmas, so I was really into season spirit."

01 Starting off First I built the background by giving it a nice shade of gray and added a yellow-transparent gradient on top. I created another layer and placed a wallpaper which I made myself using the Custom Shape tool in Photoshop and Fill Pattern option to generate a nice even pattern. I then set a transparency on the wallpaper layer so that it blended nicely into the background.

02 Add the challenge image I then cut out the sky from the city image provided in the challenge and played with the layer blend modes to see which would produce the best result, I used Difference mode here because it went better with the whole picture.

NOTES | DON'T BE SHY, GET IN TOUCH AND REVEAL A BIT ABOUT YOUR WORKING PRACTICES WITH OTHER READERS

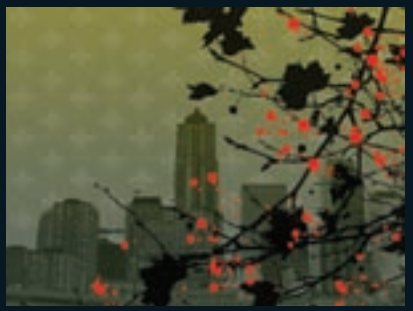
MA work

"This is a visualisation for a children garden in London, also one of my presentations. The idea was to create a new fantasy open space for Londoners. As well as being a place for pleasure it is also a play park for children."

MA work

"This image is one of my presentations that had to be made at the end of my MA studies. The theme is about exploring the idea of temporary architecture."

03 Extra elements I imported one of the bare tree images from the calendar tutorial in issue three and adjusted the brightness and contrast until it turned black and white. As I mentioned earlier, I used the Darken layer mode to make the background disappear leaving smooth tree silhouettes.



04 Brush play To create the red splatters on the tree, I used a brush I downloaded from **www.angryblue.com**. Each time I used the brush I created a new layer. Then I transformed the layers either by scaling or rotating to make it more diverse. When I was satisfied I merged all the red splatter layers together.

05 Final flourishes Then I brought in small details such as the moon, bird, stars, etc. Most of them are Photoshop brushes in my collection.

Get started with Graphics tablets

In two minds about graphics tablets? We look at how they can benefit your work and discover whether the pen is mightier than the mouse

For a lot of people, graphics tablets are seen as the expensive plaything of professional designers – certainly not a tool for the masses. But the truth is they can help users of any level, especially when it comes to Photoshop tasks. There's no denying that you can spend a small fortune on them, but as long as you match the right tablet to what you will realistically use it for, you won't need to rob a bank just yet. This feature is for anyone thinking about buying a graphics tablet, and will explain how they work, what to look out for when buying – and most importantly of all, how they can bolster your Photoshop skills. Whether you're a digital artist or a person dedicated to editing photos, a tablet gives you the control you need to create the images you want.

A common misconception a lot of people have about graphics tablets is that they are difficult to use, which simply isn't true. A tablet basically acts as a piece of paper ready to receive whatever marks you make with the pen. Since we can all hold a pen and make scribbles, there's no problem there. The awkwardness arises because instead of dragging the cursor to menus or the like – as you'd do with a mouse – you lift the pen off the tablet and place it where you need the cursor. If you lifted a mouse up and placed it in another area, the only thing that would

You hold the graphics pen just like a normal pen

move is the mouse – the cursor would stay exactly where it was. Another difference is that you 'tap' the pen on the tablet to perform what is essentially a mouse click. There are usually preferences that enable you to set the speed of the click recognition, depending on your tablet. This helps ensure you don't go on a clicking frenzy at the slightest twitch!

Setting up

There are various tablets on the market, so it's hard to give a definitive guide to the setting-up process. But there's a general protocol that most tablets adhere to. Most are USB and powered by your machine, so there's no extra plug to worry about. You should have some driver software to install as well, which allows you to control factors such as the speed of the pen, pressure sensitivity and how the tablet relates to the screen.

Some tablets also have buttons on the pen or tablet itself. These can be set up in the preferences, and depending on your work practices, can free up the need for a keyboard. For example, if you have a Wacom Intuos3 tablet, you have a TouchStrip and three ExpressKeys to play with. Set the ExpressKeys up to represent the Ctrl/Apple keys, the Alt/Option keys and the Ctrl/Cmd keys. The TouchStrip can be set up to zoom in and out of a document, or you could set it up to alter the size of a brush. The keys on the pen itself are normally for performing right-clicks and double-clicks, but these can be altered to bring up pop-up menus or disabled altogether.

Another important setting in the preferences is the ability to map the tablet area to the screen area. This means that wherever you place the pen on the tablet, it'll correspond perfectly to your monitor – so you can get away with a smaller (and cheaper) tablet and still reach every area of the screen. Wacom's Intuos3 and Graphire4 ranges have this, so check if you buy another make.

Sensitive soul

There are numerous things to consider when deciding what tablet to buy, but one of the most important is whether the pen offers pressure sensitivity. If you were producing a sketch using a sketchpad and felt-tipped pen, the pen would react to how you used it. So you'd expect the colour to get stronger and thicker the harder you pushed, or to be more subtle if you used a light hand. The sensitivity of a pen on a graphics tablet allows you to recreate this realism, and you really need it. A tablet with 512 levels will be sufficient for most people and give a nice realistic feel, but if you used low pressure on your drawing tools in real life, the Wacom Intuos range is what you would go for. The

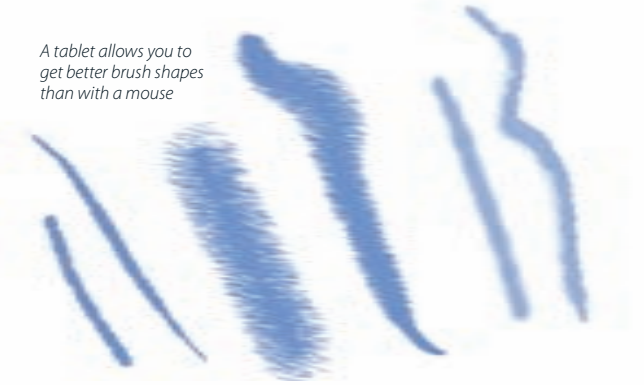
> "Graphics tablets can help users of any level, especially in Photoshop"

1,024 levels of pressure sensitivity will give you the same creative freedom as if you had a sketch pencil in your hand.

Tablets and Photoshop

The real beauty of graphics tablets comes into play as soon as you open up Photoshop. Because of how they work, your everyday tasks become a lot easier. Most of the benefit will take place when you open the Brushes palette. The various brush dynamic settings come with a Control drop-down menu. In here you can determine whether a brush reacts to the sensitivity of the pen (gets bigger/darker the harder you push) or how it reacts to the tilt of a pen (not all tablets support this). Owners of Wacom's ArtMarker pen can also set a brush to react to the rotation of the pen, again providing the same freedom and performance you'd expect from a normal pen.

Use the preferences to control how a tablet feels in addition to setting button functions



A tablet allows you to get better brush shapes than with a mouse

Tablet pens

Genius MousePen 8x6

Intuos3 Grip Pen

Graphire4 Pen

Trust Wireless Tablet TB-3100

A good pen can make or break a tablet, so get one that's comfortable. Wacom produces a range of different pens and nibs for specific uses

Controlling Photoshop

Graphics tablets can make certain Photoshop tasks much easier, but you need to set the tablet up to be recognised by the software, otherwise it's no cigar. Here's how to activate Photoshop, using a Wacom Intuos3.

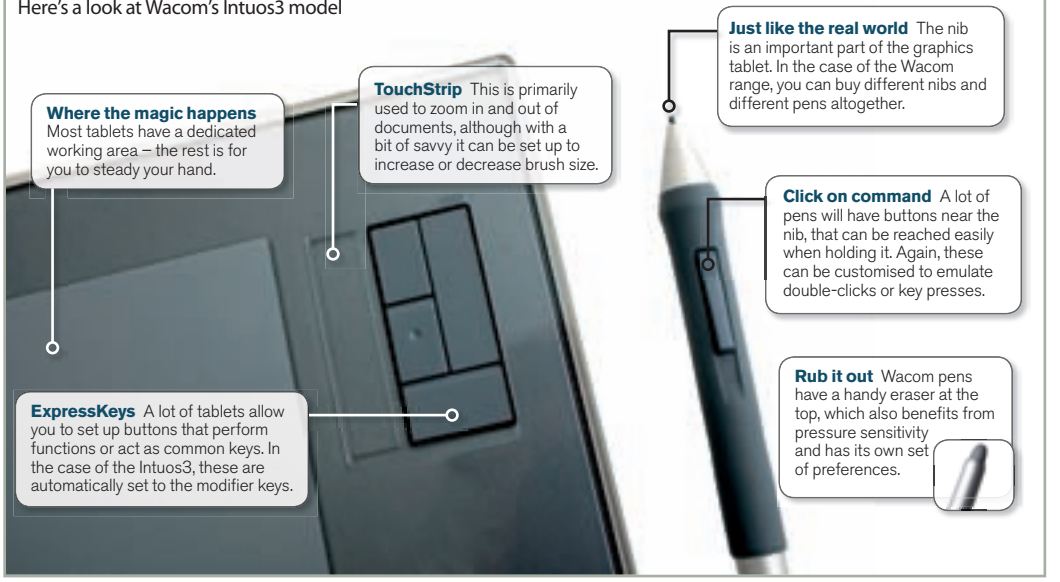
01 **What's your preference?** Open up your system preferences to access the tablet settings. Go to the Application field and click on the '+' icon. This will allow you to navigate to whatever program you want the tablet to work with (it's not just Photoshop!).

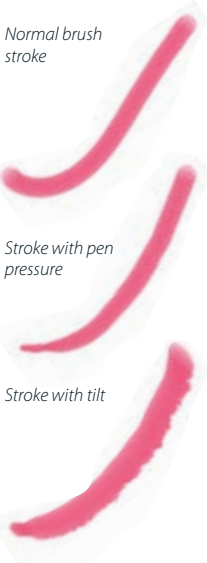
02 **That's the ticket** As soon as you hit the '+' icon, a window will appear with all the programs that will recognise the tablet. Obviously add whichever ones you fancy, but for this example we are picking good ol' Photoshop. Click to select it and then hit OK.

03 **All accounted for** You'll return to the main tablet preference window, only now there should be a Photoshop icon in the Application section. This means you're ready to take advantage of some serious pen control when using Photoshop's tools.

A typical tablet

Although tablets change slightly, most have similar elements. Here's a look at Wacom's Intuos3 model


Where the magic happens Most tablets have a dedicated working area – the rest is for you to steady your hand.
TouchStrip This is primarily used to zoom in and out of documents, although with a bit of savvy it can be set up to increase or decrease brush size.
Just like the real world The nib is an important part of the graphics tablet. In the case of the Wacom range, you can buy different nibs and different pens altogether.
Click on command A lot of pens will have buttons near the nib, that can be reached easily when holding it. Again, these can be customised to emulate double-clicks or key presses.
ExpressKeys A lot of tablets allow you to set up buttons that perform functions or act as common keys. In the case of the Intuos3, these are automatically set to the modifier keys.
Rub it out Wacom pens have a handy eraser at the top, which also benefits from pressure sensitivity and has its own set of preferences.



Buyers' tip

The size question

The bigger the tablet, the more expensive it is. The fact that you can map most tablets to fit the entire area of your screen means you can get a small size and still have full control.

The fact that you can make the Brush tool in Photoshop act in practically the same way as a brush loaded with paint means that a graphics tablet is perfectly suited to the digital painter. By setting up the brush control to react to the pen's movements, you can whirl your way through a painting as if you were painting at a canvas. And even if you didn't have the sensitivity setting activated, the fact you are holding a pen means you can trace, sketch or draw freehand in a far more intuitive way than if you were using a mouse. However well-designed a mouse may be, there's no getting away from the fact that it's a big hunk of plastic that requires a claw-like grip in order to function. An artist wouldn't use a stone to paint a picture, so there's no reason for a digital artist to do the equivalent.

Improved photo editing

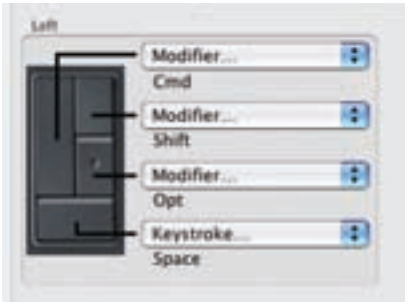
The magic of a graphics tablet doesn't just extend to digital painting – day-to-day photo-editing tasks are made much easier. Because the pen is so familiar to hold, your control over tools is dramatically improved. Suddenly the Lasso tools can be just as accurate as the Pen tool for creating paths, meaning Photoshop Elements users don't have to mourn the lack of this powerful tool. Of course, if you have the Pen tool to hand you can make selections far more intuitively by literally tracing around the area on-screen. Wacom users can set the ExpressKeys to the modifier keys, so controlling the tool doesn't interfere with the task in hand.

Creating layer masks is also much easier with a graphics pen. Notoriously tricky selections like hair, clothes and eyelashes are suddenly much easier to make, and controlling tools such as the Clone Stamp is also better. What's more, if you've set the brush dynamics to respond to pen pressure, you can increase or decrease the size of the clone brush without having to lift a finger. And that's the real beauty of graphics tablets; tasks you may have once dreaded because they were fiddly or took a lot of time aren't such a hassle any more.

> "Tasks you may have once dreaded because they were fiddly aren't such a hassle any more"

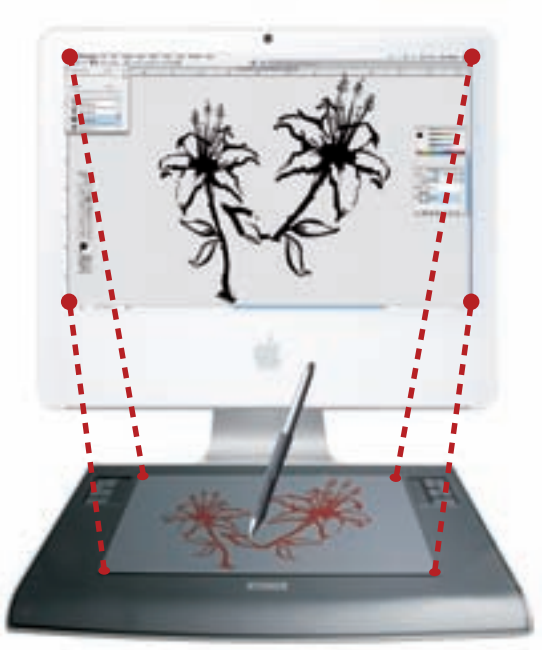
What's on offer

So if you have your list of requirements ready and you're eager to buy a tablet, where do you start? Over the years, there have been many makes and models to choose from in the graphics tablet market, but Wacom dominates. Founded in 1983, Wacom has



Control common keys using dedicated buttons

It's important to spend time setting up the pen so it responds to the way you work



The fact that tablet areas are mapped to your monitor means that wherever you point on a tablet, it will correspond to that area on-screen

perfected the art of drawing with a stylus to such a degree that it has no real competition. Despite this, Wacom continues to upgrade its range regularly with sleeker looks, lighter, more ergonomically designed pens and improved sensitivity.

The Graphire4 Classic is the smallest and cheapest Wacom currently on offer (12x9cm and roughly £68), aimed essentially at photographers wanting to do a little modest work on their digital snaps. It is, however, a pretty versatile tablet and pen capable of pro level results from Photoshop. Setting up the tablet is a breeze, and the 512 levels of pressure sensitivity means you can get good response from Photoshop's tools. The actual tablet is encased in a slightly see-through plastic case that can be unclipped so you can insert a photo or drawing to trace around.

The pen has front and back pen keys, allowing you to perform single and double-click movements with ease. ExpressKeys allow you to assign your preferred creative software shortcuts. Located between these keys is a scroll wheel that functions like that of a traditional mouse. It can be used for zooming in and out of applications, or used for browsing. These additions alone give the Wacom Graphire4 value for money.

More tablet for your money

Wacom's Intuos range recently benefited from a slick redesign and oozes quality, with

Some tablets have special sheets that you can place a photo under to trace

sleek designer good looks. Aimed at the more serious (or fussy) creative, those extra pounds get you a less 'plasticky' feel and some additional pro level functions. Out of the box it certainly looks the part, with new sloping wrist rest and a tasteful anthracite acrylic overlay.

The Intuos3 Grip Pen benefits from a sleeker, easy-on-the-hand design that feels luxurious and performs exceptionally well. An extended rubberised grip now runs up the barrel for added support, and a rocker switch can be used to access shortcuts. Drawing is intuitive and precise, with wonderful control over what marks you make thanks to 1,024 levels of pressure sensitivity. It now makes drawing with a mouse feel like you're wearing boxing gloves

Buyers' tip

Sensitivity

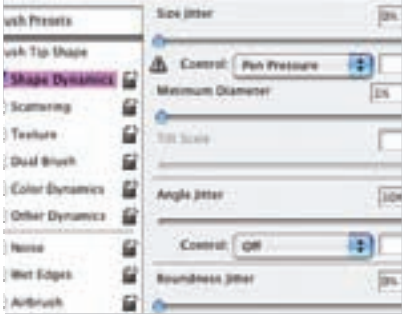
For most people, 512 levels of pressure sensitivity will be enough. There's no point paying out for what you don't really need. More levels won't make you a better artist!

Controlling the brushes

When it comes to graphics tablets and Photoshop, most of the magic happens in the Brush palette. It's here that you can set the brush to respond to the pen. Here's how you set it all up…

01 Get to the menus Go to Window>Brushes to open the Brushes palette. The right-hand side allows you to decide what part of a brush stroke to control. Some will already have various options ticked, enabling you to control those aspects of the brush's behaviour.

02 The controls The Control drop-down menu lets you decide how the pen's behaviour will affect the brush. The best one to choose is the Pen Pressure option, because this will allow you to control a behaviour according to how hard or soft you use the pen.



03 The result Here we've picked Pen Pressure, and a preview of the brush appears at the bottom of the palette. It will be different from the original preview, because pointy lines can be achieved by decreasing pen pressure.

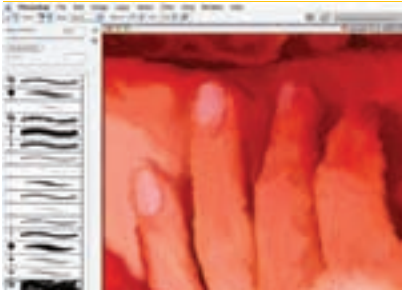
(although there's no ability to lift the top layer and put a photo underneath to trace from). Tilt sensitivity means you can tilt your pen in either direction to create natural-looking pen, brush and eraser strokes.

New ExpressKeys directly on the tablet eliminate the need to switch between tablet and computer keyboard. The newly designed Touch Strip allows you to use your finger directly on the tablet, scrolling through applications, zooming in and out with ease.

Other options

Because of Wacom's dominance of the market, it's easy to forget that there are other manufacturers producing decent products which won't take such a mighty chunk from your wallet. Trust is a name that can be found in many PC shops, and it has various tablet options, with prices starting from around £20. The Wireless Tablet TB-3100 is probably the best all-rounder and can be yours for £40. This A5 tablet is big enough for most tasks, and its wireless status will be welcomed by those drowning in cables. The pen does take batteries so there is extra weight, but it's not really any heavier than a posh ballpoint.

In addition to customisable buttons on the pen, there are 12 further function keys on the tablet area itself, which you can use to access common functions and commands. There's a lift-up transparent overlay so you can trace over photos, and the pressure-sensitive mouse is there if you need it. Talking of sensitivity, the pen has 512 levels so you get plenty of control over your



When combined with Photoshop's brushes, a graphics pen gives remarkable control over paint effects

Photoshop brushes. Unfortunately, Mac OS X users are out of luck – drivers are only available for Windows and Mac OS 9 and 9.2.

Another alternative is the range of tablets from Genius. Again, these can be picked up for next to nothing, although we'd suggest the Wireless 8x6 mouse. The pen for this sucker boasts 1,024 levels of sensitivity and will improve your Photoshop use no end. As with the TB-3100, there's a transparent overlay that you can lift up in order to place a photo or sketch underneath it, which is

> "There are a few choices out there, and you really don't have to pay a fortune for a tablet"

very handy if you're not too hot on drawing. Again, as with the TB-3100, there's no support for the latest Mac OS so it's not an option for some users, but it can be picked up for £50.

An essential tool?

Over these pages we've hopefully given you a better idea of what a graphics tablet actually does, and how it can help make your Photoshop work much easier. While this is by no means an exhaustive run through, you should have a better understanding of how a tablet can fit into your normal workflow pattern. There are a few different choices of tablets out there, and you really don't have to pay a fortune for a model, especially if you look on websites such as eBay. There's no denying the fact that they take a bit of getting used to, and it may be a while before you get the settings to match your way of working, but once you do get there we promise you'll never look back!

Buyers' tip

Heavyweight

Pens that need batteries, even AAA, will be quite heavy in the hand. If you have a very light way of holding a pen, it's best to go for one that works without the aid of a battery.

Graphics tablet sampler

So which tablet should you go for? Here are four products that should appeal to most people…

Product	Wireless Tablet TB-3100	MousePen 8x6	Graphire4 Classic	Wacom Intuos3 A5
Company	Trust	Genius	Wacom	Wacom
Web address	www.trust.com	www.geniusnet.co.uk	www.wacom.com	www.wacom.com
Price	£40	£50	£74.99	£230
PC requirements	USB port, Windows 98/ME/2000 or XP	USB port, Windows 98/2000/ME/2003/XP	Windows 98 SE, Me, 2000, XP	Windows 98 SE, Me, 2000, XP
Mac requirements	N/A	N/A	Mac OS X 10.2.8	Mac OS X 10.2.8
Pen sensitivity	512 levels	1,024 levels	512 levels	1,024 levels
Size	6x8 inches	8x6 inches	4x5 inches	8x6 inches
Customisable buttons	Yes	Yes	Yes	Yes
Included software	Manual, programming software	Corel Painter 8 (trial) PenSuite	Corel Painter Essentials 2	Corel Painter Essentials 2, Elements 3
Included accessories	Wireless 3-button mouse and wireless 3-button pen	Cordless pen and cordless mouse	Cordless pen and cordless mouse	Grip pen, 5-button mouse
Suitable for	Novice photo editors/digital artists	Advanced beginners	Beginner/ intermediate photo editors and artists	Ambitious image editors and artists

tutorials

Be it artistic flights of fancy or more hands-on technical advice, the tutorial section is brimming with helpful content

Photoshop Creative_Issue 8

Big technique

The Type tool 46

The Big Technique this issue looks at the Type tool and illustrates how to get creative with the various options

Focus on...

We continue to work our way through the inbuilt tools of the Photoshop software and reveal how they can be used to create better artwork

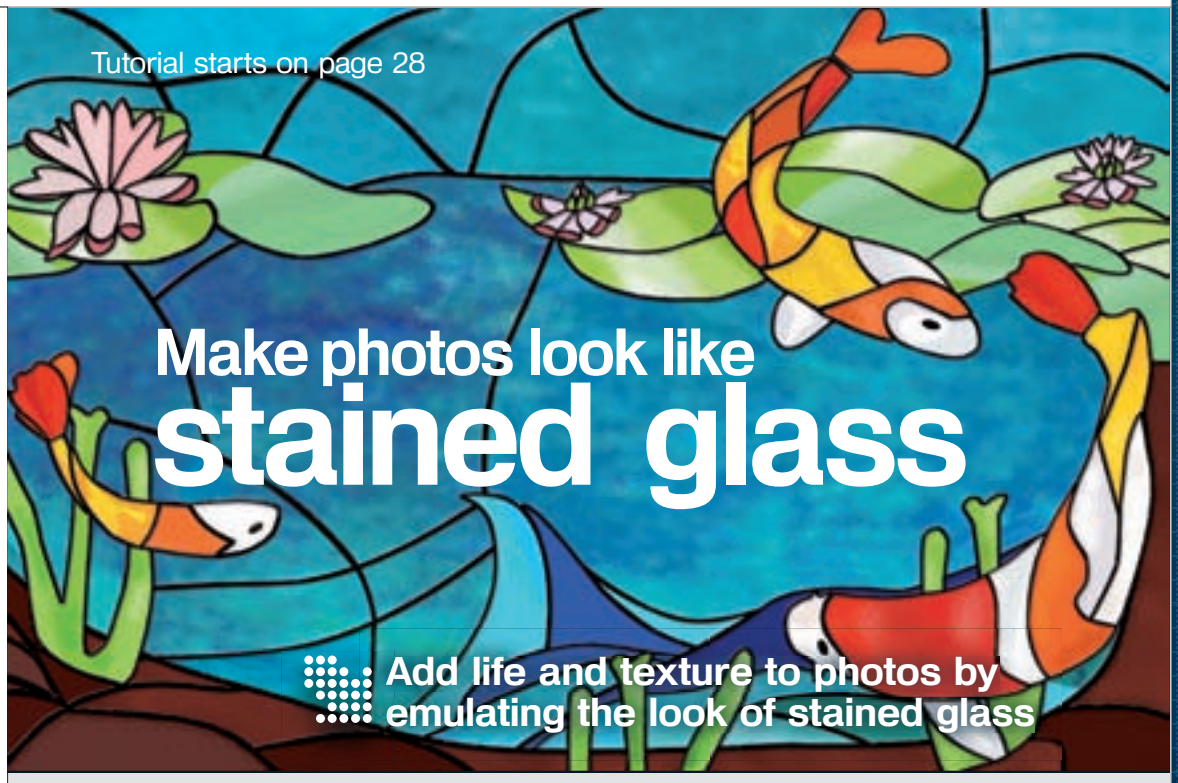
Sharpen filters 40
Brush settings 56
Touch-up tools 64

Cool plug-ins

Depth of Field Generator PRO 72

Adding a depth of field effect to your photos is an excellent way of drawing attention to a particular area. The Depth of Field Generator PRO plug-in promises to make this process easier – we see if it does

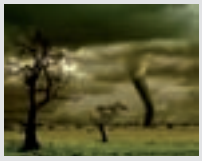
Tutorial starts on page 28



Make photos look like stained glass

Add life and texture to photos by emulating the look of stained glass

36 Vintage print effects



50 Change the weather

42 Rescue scanned photos

58 Illustrate with the Custom Shape tools

66 Design a unique DVD menu

CHECK IT OUT! | TUTORIAL RESOURCE FILES CAN BE FOUND ON THE CD – SEE THE INSIDE BACK COVER

Make photos look like stained glass

With some source photos, Photoshop's filters and a lot of time, you can emulate the classic look of stained glass

WORKS WITH | PHOTOSHOP CS AND ABOVE (ALTHOUGH OTHER VERSIONS CAN DO MOST OF THE TUTORIAL)

KEY SKILLS COVERED

What you'll learn

- TRANSFORM PHOTOS WITH THE WARP TOOL
- USE PHOTOSHOP FILTERS
- WORK WITH BEVEL AND EMBOSS

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

You're looking at two hours

YOUR EXPERT

Hannah Gal

Stained glass is a craft that requires artistic skill as well as engineering know-how. The term 'stained glass' refers to glass that has been coloured by various metallic salts during manufacture. Different elements create different colour effects – using copper for example, will produce green or blue glass.

Early stained glass artists were limited to very few colours and relatively bold patterns, but thanks to modern techniques almost any colour and shading effect is at an artist's disposal.

In addition to the placement of flat pieces of glass, it's also possible for artists to achieve fine detail, as if they were painting on a traditional canvas. Special paint is applied to a cold piece of glass, which is then fired in a kiln. The heat causes oxides to permanently fuse with the glass and produce the painting. Stained glass is instantly recognisable because of its construction – wonderfully textured portions of glass are held together by raised pieces of lead.

The construction of stained glass windows has hardly changed since the 12th Century. An important advance was made around AD 1300 when yellow stain was discovered, making it possible to turn white glass yellow or blue glass green. In a heavily religious climate, it proved useful at highlighting hair, halos and crowns. After centuries of little innovation, stained glass was rejuvenated with the advent of modern glass, and the need to restore thousands of church windows throughout Europe, destroyed by the Second World War.

Important contributors to the art are William Morris, Edward Burne Jones, John La Farge and Louis Crofton Tiffany, who all produced wonderful glass creations. And now there's you! By exploiting Photoshop's tools, you can get a realistic 3D effect from a 2D program and give a humble photo the texture, lighting and inviting feel of a real stained glass window.

Web Resources

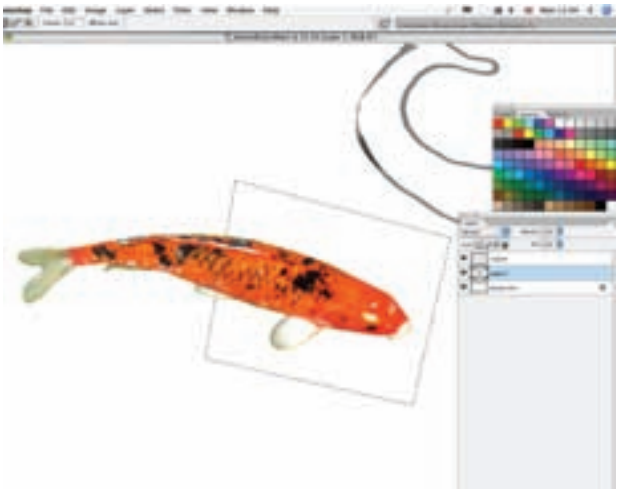
Picture credits

Not everyone is going to have photos of fish hanging around their collection, but don't fret if you are without. Make use of the various free photography sites to get your source images and then start creating! The fish images in this tutorial came from **www.sxc.hu**, and the photo references are 122024_7335, 202074_7327, and 202080_7261. The lilly pad can be found at **www.morguefile.com/archive/?display=58119&**.

PHOTO TWEAKERY

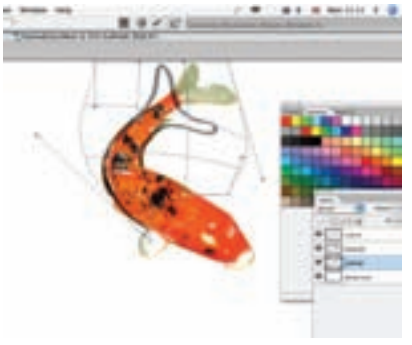
Get the basic composition sorted

01 Fish shape Create a new document at 47x29cm. Download the three fish images (see side panel for details). Copy and paste the above fishy into the main document and name your new layer. We want to change the fish shape from relatively straight to curvy, so it looks more dynamic. With a Pencil or Pen tool, draw the curvy fish as you would like it to be, and use the Lasso, Magnetic Lasso or Magic Wand tool to select the goldfish in the photo.



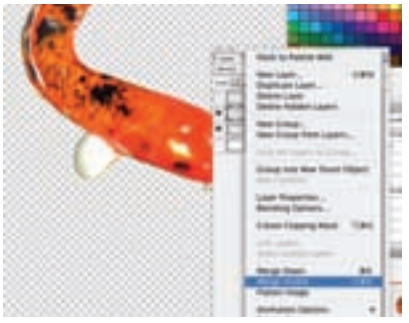
02 Prepare to cut You should now have marching ants around the goldfish. Go to Select>Inverse and then hit Delete to get rid of the water. We will split the goldfish in two, then adjust and distort the two halves to create the new curved fish. Use the Polygonal Lasso tool to create a dividing line at the centre of the goldfish. This does not need to be precise.

03 Transform Cut and Paste the selected half of the goldfish and name the new layers. These will become one later on, so any temporary self-explanatory name will do. Go to Edit>Transform and move the fish halves to roughly fit the previously created drawing.



04 Warp Go to Edit>Transform>Warp, and pull, push, twist and adjust the two halves into shape. Use the Warp tool to fit the halves into the drawing. Remember that you can apply several changes in one go, and don't be afraid to use Escape in order to cancel and start all over again.

05 Paint and erase into shape Used correctly, the Warp tool should suffice at getting the fish shape just right, but you might wish to erase around the edges, use a paint tool or clone for perfection.



06 Merge Make sure the two goldfish half layers are on and all others are off. Click on the little triangle at the top right of your Layers palette and select Merge Visible. You have now turned the two halves into the one curved goldfish. Name the new layer 'Goldfish' or 'Top Fish', indicating its position in the image.

07 Second fish Introduce the above fish from the downloaded photos, and as with the first, paste into the main document, select and delete the background. Position the red fish in the bottom-right. This fish is also straight and needs to be curved up. Use the Polygonal selection tool to divide the fish in two.

08 Red fish warp Repeat the process of curving the goldfish by transforming the two halves. Again, Warping should be enough to warp the red fish into shape, but if needed, use the Eraser, Paint Brush and Clone Stamp tools to perfect the shape.

MORE FISHY GOODNESS

Continue to warp and transform

09 The third fish Open the photo with lots of fish and select the gold and white one. This will be for the bottom-left. Be sure to choose a low Feather level for your selection, ideally the lowest 0.2 possible, before transferring to the main document. This does not need cutting in two, but can be curved to perfection using the Transform and Warp tools.

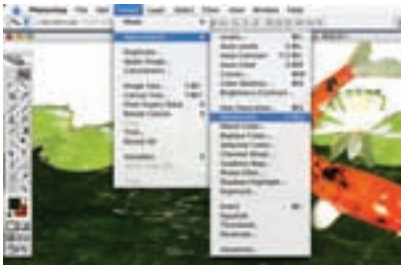
10 Fish shape and position Go to Edit>Transform>Warp and slowly transform the fish into the desired flowing shape. Zoom to 100% for greater control and better assessment of the changes applied. Pull and shape handles outside the main mesh as well as any point inside it.

11 Lilly pads Your three curved, swimming fish should now be in place. You might apply little adjustments to them later on. Open the downloaded lilly pad photo and use the Magnetic Lasso tool to select one of the green pads. Adjust the tool's Feather, Width, Edge Contrast and Frequency according to need. Paste your selection into the main document.

12 Flowers You could either select different pads and paste them into the main image, or simply copy and paste the very first pad transferred, several times. The shape of these is going to change significantly at a later stage. Go back to the lilly pad image and use the Magnetic Lasso tool to repeat the selection process for the white flowers resting on the pads.

13 Water The lily pad image is also our source for water. Create a big selection around the area, set a low Feather level and transfer to the main document. Place below other layers to show the fish and green pads. Fill in an area on the bottom in brown to denote the river's bottom.

14 Stems Go to the Layers palette, click on the little triangle and select New Layer. Name this 'Stems'. Use the Colour palette to select a green colour for the stems. Paint green stems of your choice to go on the left and right sides of the main image. Use a smooth simple brush set to a small size and repeat to perfection.



15 Ready to paint The process of applying paint is the same for all elements in the image. We will duplicate a chosen layer, remove all colour information, apply Find Edges filter, add colour, texture and glass effect. Click on the top goldfish layer, go to the Layers palette and select Duplicate Layer. Name the duplicate layer and go to Image>Adjustments>Desaturate. The duplicate is now black and white.

Expert Tip

Glass effect

Here's a guide to getting a more subtle, coloured glass effect. Create a new layer and place above the background layer. Make sure your foreground colour is set to grey and background to white. Go to Filter>Render/Clouds. Go to Filter>Noise>Add Noise and set to Monochromatic and Gaussian, value of 5. Go to Filter>Blur>Motion Blur set a diagonal blur at -50 angle and a 16 pixel distance. Go to Filter>Distort>Ocean Ripple and experiment with settings, starting with Ripple Size 8, Magnitude 16. Fill the selection in Color blending mode at a low opacity.

Expert Tip

Plan ahead

At the risk of making a horrendous generalisation, stained glass effects can be split into two categories. The first is the very textured sections of flat colour, typically surrounded by thick lead. The second is the more delicate glass colouring seen in churches and work from companies such as Tiffany. This tends to be smoother colour, but with more shade and tone. Decide which look you prefer, or do as we did and include both!

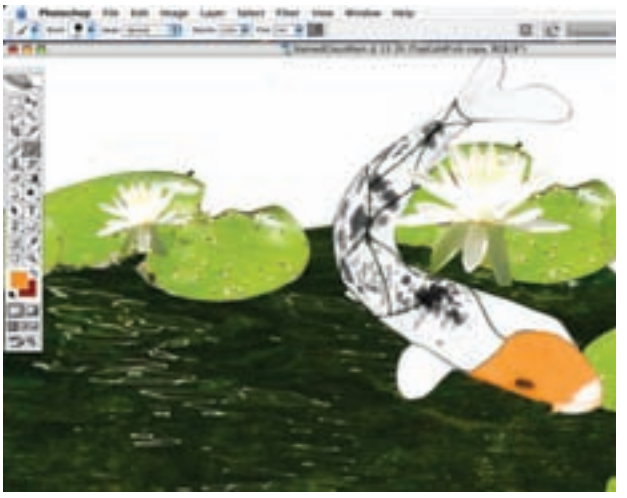
Web Resources

There are loads of excellent sites to get some inspiration for your glass creations, and here are some of our favourites. For visual candy, go to the Stained Glass Photography website (**www.stainedglassphotography.com**). You'll find loads of images here that will help you pick a certain style. To see how contemporary artists are working with stained glass, see the Artists in Stained Glass website (**www.aisg.on.ca**). And finally, pay a visit to Chantal's Stained Glass site for some excellent free patterns (if you don't fancy using a photo). It can be found at **http://chantalstainedglass.50megs.com**.

BRING ON THE FILTERS

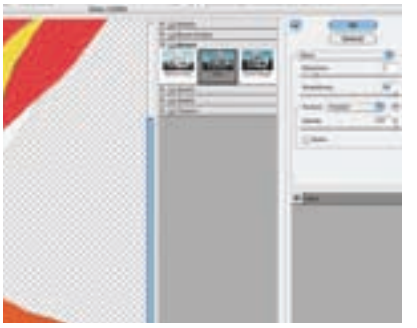
Start to build up the effect

16 Turn to black and white You now have the original photographic fish and a black-and-white copy of it. You can in fact apply paint directly to the original fish, but creating a separate layer copy gives you greater scope and flexibility throughout. It's better to be safe than sorry! With the black-and-white copy selected, go to Filter>Stylise>Find Edges.



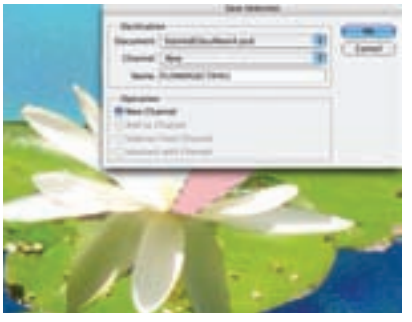
17 Segments Use a pencil or small brush tool to loosely mark segments of the stained glass for the leading effect. Whenever you make a leading mark, make sure it's on a new layer. When everything is in place you can merge these layers to have one layer with just the leading lines on. You'll see why in step 34.

18 Colouring in After desaturating and finding the edges, you can apply the colour to your segments using a soft, smooth brush. Pick different tones of the same colour to create the effect of light coming through (this will happen when the Glass filter is applied). For the water, use different shades of blues and greens..

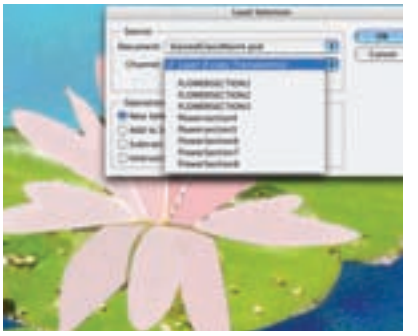


19 Glass effect Go to Filter>Texture>Texturiser and apply texture to the coloured fish. When done, make sure you have the same fish colours in your toolbar and go to Filter>Distort>Glass and try Frosted glass texture, Distortion 3, Smoothness 15. Vary the Distortion slider to get different glass effects.

20 Flower With the glass-making process underway, zoom into a lily and pick the Pen tool. Make a selection of one of the petals, click on the Pen tool and scroll down to the Convert Point tool. Adjust the curve of your selection, pulling handles and smoothing out your Path.



21 Save it down Open the Paths palette and click the tiny triangle on the top-right. Scroll down to Make Selection. Your path is now a selection. Go to Select>Save Selection and name your selection 'Section 1' or 'Segment 1'. Now repeat this process for the whole flower, creating selections that can be loaded and used at any point.

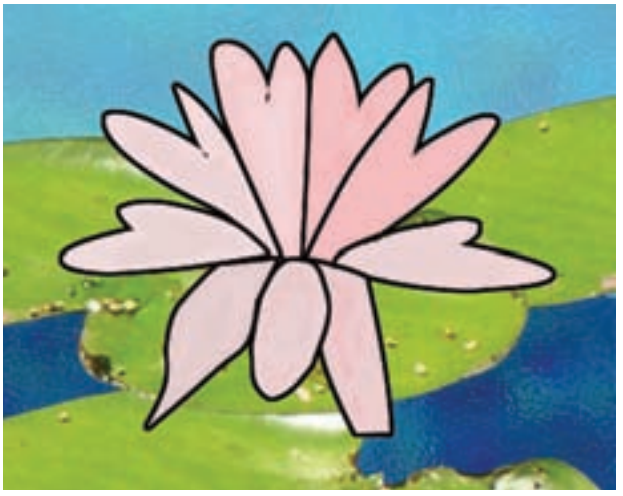


22 Build it up Continue to create a path, refine it and turn it into a selection. Save your selection and move on to the next segment of the flower. Depending on how many you divide your flower into, you should end up with a list of named selections.

ALERT | WHEN APPLYING THE GLASS FILTER, YOUR BACKGROUND COLOUR GETS USED, SO MAKE SURE IT'S ONE INCLUDED IN THE IMAGE!

THE LEAD ADDITION

Make the image pop



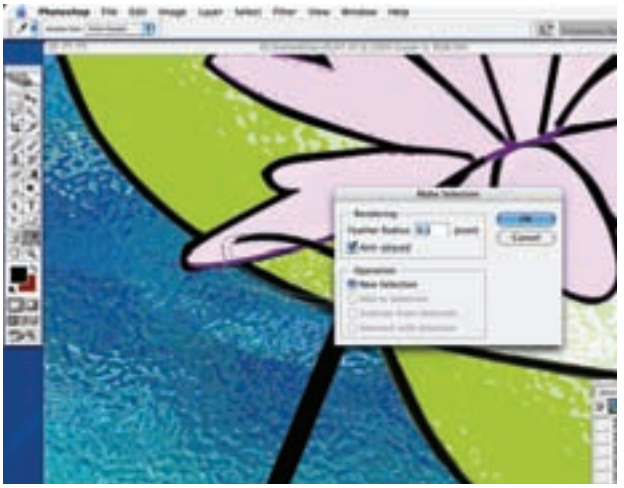
23 All together Go to Selection>Load Selection and load the first segment saved. With black as your foreground colour, go to Edit>Stroke and set it at 5. Choose Foreground Color or Black and Normal mode to apply. If the stroke is too thick or thin, simply go back and adjust.

24 Lead on finished elements Repeat the process until your flower is surrounded by black lead. Now move to other elements in the image and repeat the glass/selection process. You can apply paint directly onto the original colour image or duplicate and desaturate as before.

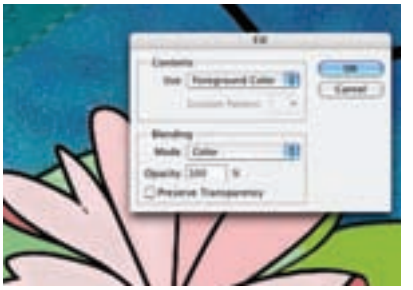
25 Fish copy and blue waves We chose to work on each element separately, but you might decide to keep all at the same stage. Choose the bottom-right red fish and create a copy. We wanted to use this fish's pretty colours and shapes as inspiration, and so left the original colour image visible as a reference. The Pen tool was used to create some waves in different shades.

26 Copy, warp and paste leaves Apply colour and lead to the red fish and then choose one of the coloured textured and stroked leaves. Paste it into the image. Use the Transform tool to Rotate, Scale and Flip, then go to Transform>Warp and refine the shape so that it fits its neighbouring leaf like a puzzle piece.

27 Lead In real stained glass, elements are joined together. Select the Pen tool and create a path to the desired thickness. You can also use the Line Shape tool and warp to shape. Set your Path point, adjust the curves and create a selection that can be filled in black. Remember to set minimum Feather level before filling in.



28 Flower detail Details add beauty and refinement to the piece. Create a new layer and use the Pen tool to create the finer details. We added detail to the flowers by creating new shading areas on the petals and colouring them in a darker shade of pink. When the outline is turned into a selection, fill in black.



29 Background shades To add depth to the image, add different shades of colour to elements. Select the layer you wish to enhance, use the Eye Dropper to sample its colour. Open the Color palette, click on a shade slightly lighter and apply to an area of the image. To reduce the effect on the existing texture, use the Color blending mode and not Normal.

Tip

Lead choices

You can create curved lead as we did here, or go for the straight angled strokes seen in many church windows.

To apply lead, create a new layer and choose a brush at 5 or 6 pixels. Make sure black is your foreground colour and press the Shift key while drawing. This will create some nice straight lines.

The shape alone clearly says this is a stained glass window, but you might want to add depth to the lead. Double-click on the lead layer to bring up the Layer Styles palette and select Bevel and Emboss. Adjust Contour to Half Round and the level you wish to apply.

Expert Tip

Back detail

A lot of stained glass designs will use panels of colour to make up large areas such as land, sky or in our case, water. If these panels are slightly different tones of the same colour, you can easily build up a convincing feeling of depth and shading. We used this panel technique for the sky and water areas in the image, and also the brown banks.

CARRY ON WITH THE DETAIL

Little touches make all the difference

30 **Background shades** To add depth to the image, add different shades of colour to elements. Select the layer you wish to enhance, use the Eye Dropper to sample its colour. Open the Color palette, click on a shade slightly lighter and apply to an area of the image. To reduce the effect on the existing texture, use the Color blending mode and not Normal.

31 **Fish eye** We will add eyes to the three fish in the image, starting with the top goldfish. Select the Shape tool. Scroll down to the Ellipse and click and drag to create a small ellipse shape. Go to Edit>Transform and rotate to fit the fish head. With black as your foreground colour, fill the shape.

32 **Fish tail** To add flow and interest to the fish on the lower-left, we'll copy the tail of that on the top-right and enhance it. Click on the top goldfish layer, and use any selection tool to select its tail. Copy, paste and drag to place over that of the bottom-left fish.

33 **Warp to finish** Use the Transform tool to place in position, scale and adjust. Use the Warp tool to create the tail shape you want. The colours of the added layer and the existing ones are different but complement each other. Drag, pull and push the handles and points to add flow to the tail.

34 **Bevel and Emboss** With the elements in place and glass effect applied, double-click on your leading layer in the Layers palette to bring up the Layer Style window. Select Drop Shadow, set Blend Mode to Multiply, Opacity to 50%, Distance to 8px and Size to 18px. Now select Bevel and Emboss and change to the settings above.

35 **Add texture** Still in Bevel and Emboss, click Texture and select the Clouds pattern (in the Patterns set). Change the Scale to 465 and set Depth to +87. This will give your leading a more realistic texture, by getting rid of uniform smoothness and leaving an uneven, tactile surface.

Why not try...

Other stained glass subjects

The biggest challenge with emulating the stained glass effect is that you need to simplify the photo you are working on. Because of the lead, you can't have loads of outlines, as then you wouldn't see any of the lovely glass texture! A good rule is to keep the lead lines to a minimum on a subject. So in the case of our portrait, we set the lines for the face, hair, eyes and mouth, but used colour to add definition to the hair. The more black lines you have the messier your image will look, so make sure you don't get carried away!

NEXT MONTH | CONVERT YOUR PHOTOS INTO OIL PAINTINGS

eMag™

KEY SKILLS COVERED
What you'll learn

- BLENDING MODES
- FILTERS
- APPLYING TEXTURES
- BRUSH APPLICATION

Vintage print effects

Turn back time and age your photographs by decades for interesting effects

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
20 minutes

YOUR EXPERT
Zoe Mutter

ON THE CD
Original street scene

For 99 per cent of the time you will use Photoshop to make your images look as sparkly and vibrant as possible. However, before you set about making a photo gleam with perfection, have a think about taking things the other way.

Making a photo look like a vintage print can be really effective, and is a good way of adding a slightly different twist to your image collection. This process can be applied to any image, from family portraits to landscape photographs.

You can age a photograph using various methods, but we found the one we've used in this tutorial to be the best, because it produces the most believable results. Some alternative ageing methods tend to look rather unnatural. As is the case with most photo effects, the more realistic the appearance, the better.

By applying filters and blending modes you can add years to your image in a couple of mouse clicks. We shall begin by tinting the photograph, then apply a grunge brush and finally, use a piece of creased and ripped paper for the texture. Working on multiple layers also allows you to gradually build up the ageing effect on your image, while giving you more control at the same time.

It's extremely important to apply all the filters and effects in moderation, because this will produce a far subtler and more believable final result. In minutes you can phenomenally transform your images and age them by half a century.

We've shown you how to restore old worn photographs in previous issues, and now we let you know how to 'damage' them and produce an impressive effect.

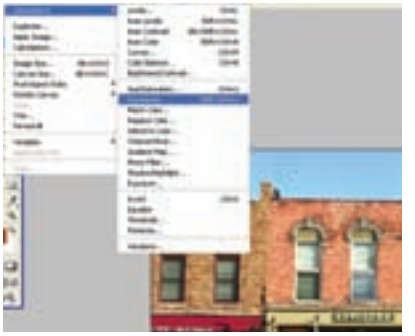
WORKS WITH | PHOTOSHOP 7.0 AND ABOVE, PHOTOSHOP ELEMENTS 3.0 AND ABOVE

PILE ON THE YEARS

Combine elements to age any photo

01 **Plausible picture** Make sure the photograph you choose is suitable and depicts a scene that could be aged believably. If you're trying to make your image look as if it were taken a century ago, there would be no point having a McDonald's in the scene.

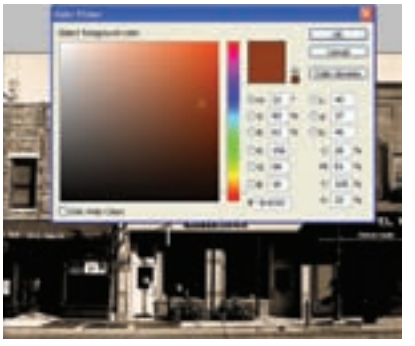
02 **Protect the original** Open the starter image from this issue's CD and duplicate the layer by right/Ctrl-clicking on the layer in the Layers palette and selecting Duplicate Layer. Turn the visibility of this layer off by clicking the eye icon in the Layers palette.



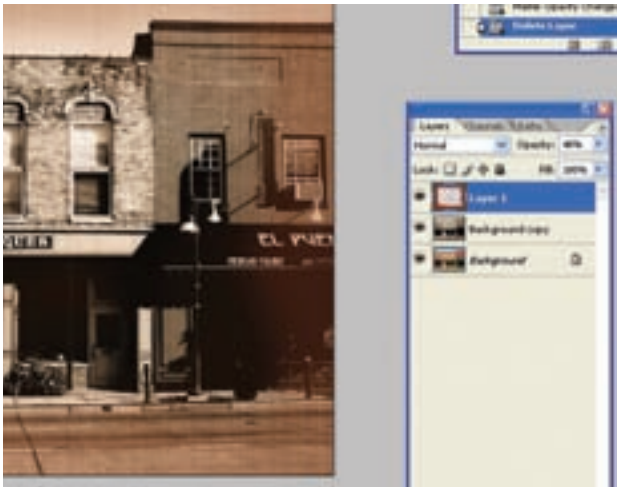
03 **Remove the colour** Remove the colour from the image by choosing Image>Adjustments>Desaturate. Note that this would not have the same effect as changing the Mode from RGB to Greyscale, as we shall later be adding colour back into the photograph.

04 **Tinting technique** Most old photographs appear to have a brownish tint. To colourise the desaturated layer, choose Image>Adjustments>Hue/Saturation to open up a colour palette. Tick the Colorize button. We set the Hue to 32 and Saturation to 25.

05 **Add some texture** The image doesn't look worn enough. It could be enhanced by selecting Filter>Texture>Grain. Move the Intensity to 8 and the Grain Type to Vertical in order to see an instant difference.



06 **Block colour** Create a new layer and move it to the top of the Layers palette. Use the Paint Bucket tool to fill it with colour. Double-click on the colour swatch at the bottom of the toolbar. Now enter the values Red 156, Green 66 and Blue 16.



07 **Brush techniques** Choose the Eraser tool. In the Brush palette select a soft-edged brush of a size of roughly 300. Erase most of the middle section from the coloured layer. Fade the effect by setting the opacity of this layer to 30-40%.

08 **Fade the image further** To make the image seem more faded, create a new layer and fill it with white. Set the opacity of this layer to 20% to create a washed-out effect across the image.

Expert Tip

No scanner? No problem

If you don't have access to a scanner, you can download images of old and worn paper from stock photography sites such as iStockphoto (www.istockphoto.com) or Stock Xchng (**www.sxc.hu**).

Tip

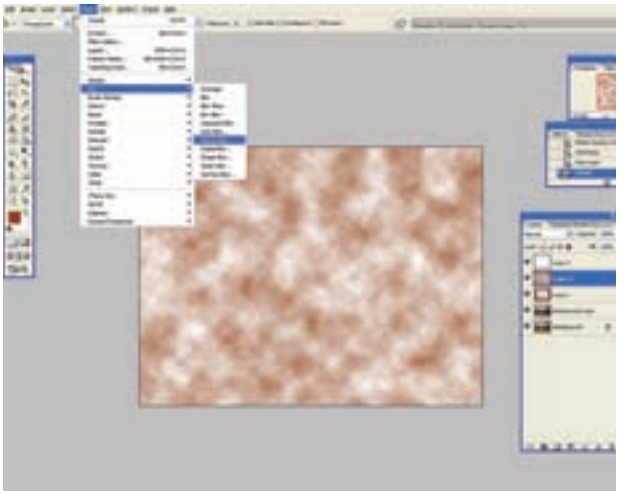
Intense crumpling

If you want an extremely crumpled effect across your image, try increasing the contrast even more. Alternatively, paste your scanned paper onto several layers in order to build up the effect.

FILTER USAGE

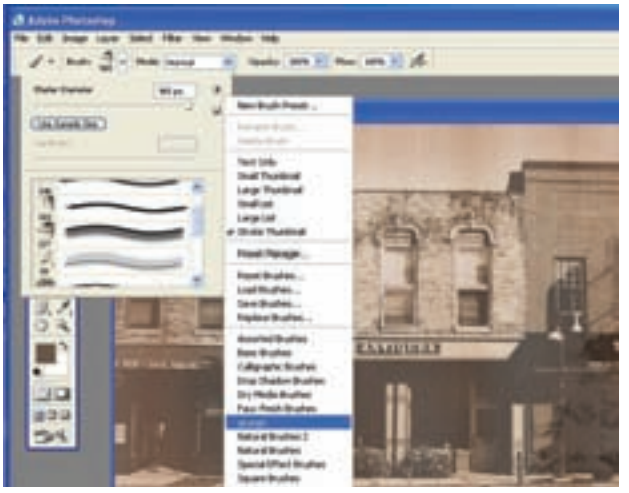
Use filters and brushes for a vintage feel

09 Make it noisy Select the layer with your image on it and choose Filter>Noise>Add Noise. Move it to a setting of 12 for a natural effect. Set the Filter to Gaussian and Monochromatic, so no colour is added to the image.



10 Make it cloudy Create a new layer below the white layer. Set the foreground colour to the colour settings Red 153, Green 95 and Blue 56. Set the background colour to white. With the new layer selected, choose Filter>Render>Clouds.

11 Clouds and Blur Choose Filter>Blur>Motion Blur. Enter 90 into the Angle box and move the Distance slider to the maximum. Change the blending mode of this layer to Hard Light. Set the opacity to 39%.



12 Loading brushes We downloaded a grunge brush set from the Photoshopbrushes site (**www.photoshopbrushes.com**). Place your brushes in the Photoshop Application folder under Presets>Brushes. In Photoshop, select the Brush tool and click on the arrow on the right of the Brush listing in the Options bar, and then locate a brush you like.

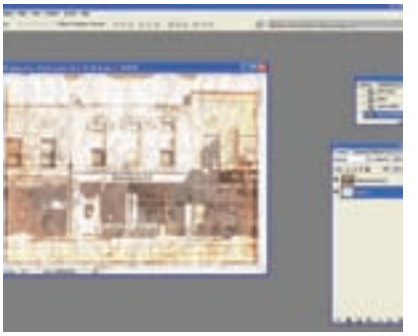
Tool School

More ripped edges

If you wanted to create a more severely ripped edge, then instead of enlarging the layer with the scanned paper so it's bigger than the photograph, make it slightly smaller. Now use the same Wet Media brush as before, and follow the edge of the paper you have ripped. Finally, use the Burn tool, as before, to make the edge look more worn.

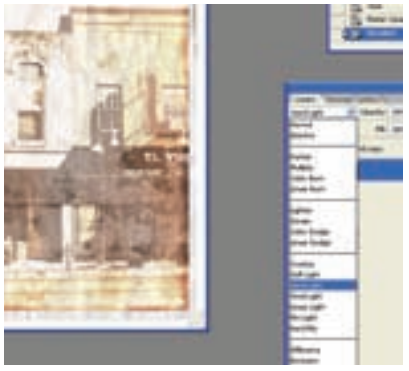
13 Add brush strokes Spread the brush applications over several layers. Lowering the opacity of some layers produces a varied effect. Make sure your foreground colour is a dark brown. Now resize the brush and apply marks sporadically over the image.

14 Scanning paper The best way to create a creased effect on a photo is to take a plain piece of A4 paper and crease it. Scan in your creased paper at 300dpi using your scanning software, or in Photoshop by choosing File>Import. Scan with a piece of dark card behind it so you can remove the edging. If you haven't got a scanner, do as we did and download a texture for free from **www.imageafter.com**. We searched for 'paper'.

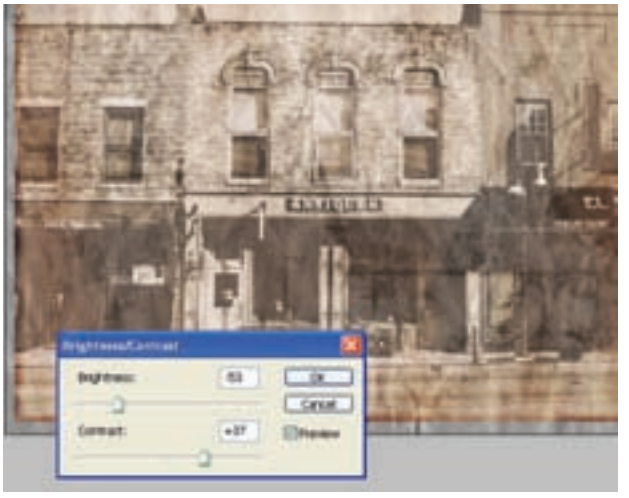


15 Incorporate the paper Copy the crumpled paper and paste it on a new layer in your other document, below your photograph. With the paper layer selected, choose Edit>Free Transform and resize your paper so it's larger than your photograph.

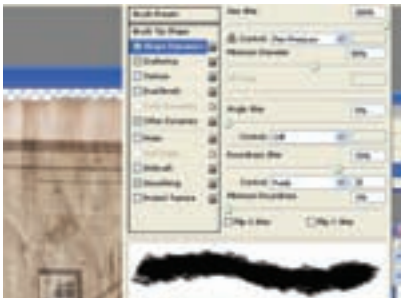
FINAL TOUCHES
Create that authentic look



16 Blending mode Move the paper layer below the layer your aged photograph is on. Now set the blending mode of the layer your photograph is on to Hard Light. This will let your texture show through.

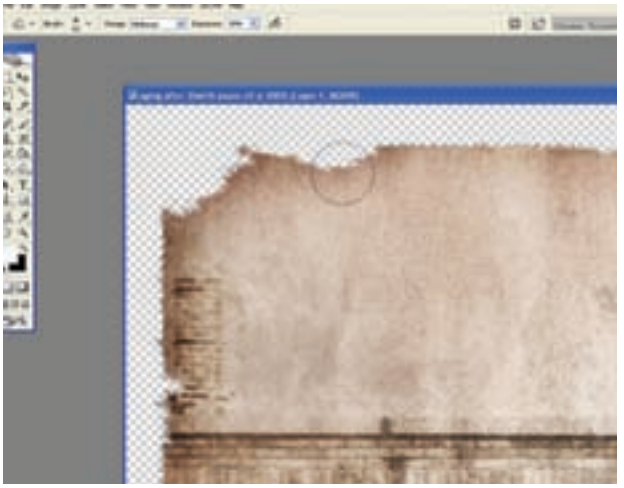


17 Show the wrinkles Now, to get the folds and wrinkles from the paper, begin by choosing Image>Adjustments> Desaturate and then select Image>Adjustments> Brightness/Contrast. Move the Brightness down to about -53 and the Contrast up to around +437. Choose Layer>Merge Visible.



18 Brush settings Choose the Eraser and select Window>Brushes. In the Wet Media brushes, pick the Heavy Flow Scattered brush. In the Brush window, under Shape Dynamics enter Size Jitter 100%, Minimum Diameter 55%, Angle Jitter 0%, Roundness Jitter 70%, Control 25%, Minimum Roundness 1%. Tick Scattering and move the Scatter setting to 71%, Count to 3 and Count Jitter to 7%.

19 Worn edges Rubbing away the edge manually provides you with extra control to alter any parts that may not have ripped the way you want – making them narrower or thicker. Erase the edge of the image.



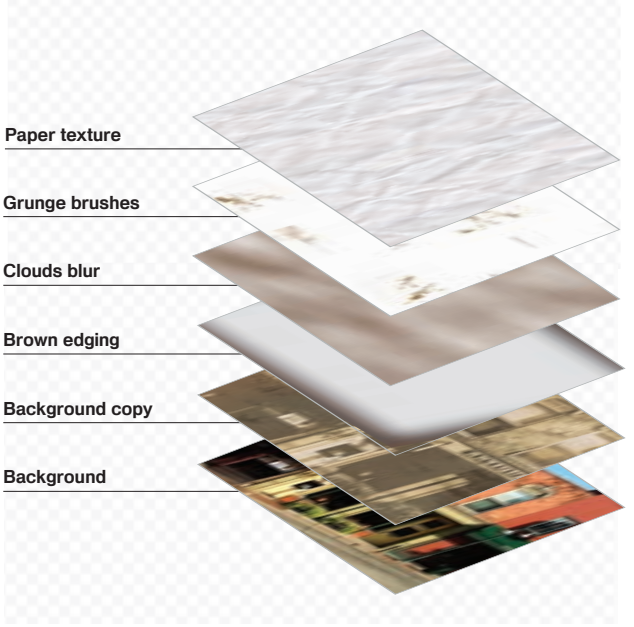
20 Burn it Now select the Burn tool and begin to burn into the edges of your image. This makes them look more worn and creates a slight shadow. Vary your degree of burning so it doesn't look like a solid brown border.

Tip

Using your old photograph

Now you have your authentic-looking aged photograph, there are so many ways you can use it. Why not incorporate it into a postcard or greetings card design? We will be showing you how to integrate it into an old newspaper in a future issue.

The layer structure
Creating your vintage masterpiece



FOCUS ON FILTERS

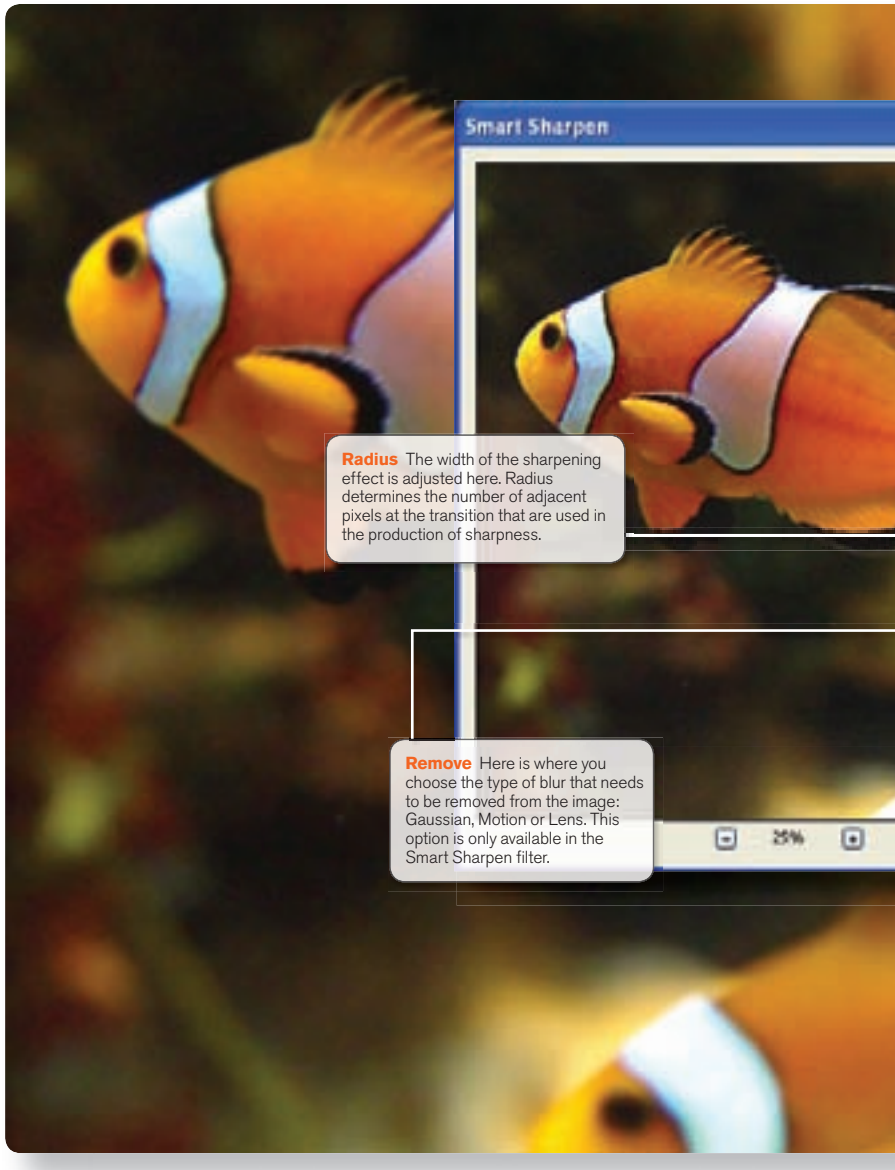
Sharpen

Unless it's what you want, there's nothing worse than a blurry photo. Learn how to make your images as sharp as a knife…

Sharpening a photograph simply means improving its focus and getting rid of any unwanted blurring. If you don't manage to capture a photograph displaying sharpness with your digital camera, this can easily be rectified with Photoshop's filters. As with all the filters, it's very important to apply the correct settings in order to achieve the best results.

Images tend to look fuzzy because detail that's smaller than a single pixel is usually lost. Therefore, if transitions between details occur within the area of a single pixel, it normally results in a value that's neither of the original values. To keep the effect realistic, when sharpening a photo of a person try to keep the Threshold value no higher than 5, or the sharpening effect may be too harsh.

All the Sharpen filters enable you to improve the quality of your images if used correctly, but they don't all have controls for adjusting their settings, and are applied automatically at a standard setting. Unsharp Mask and Smart Sharpen, however, do permit more precise sharpening and can be fine-tuned to a particular image. Be sure to apply your sharpening filter as the last step in your image adjustments, after adjusting other properties such as size. It's also quite easy to get carried away with sharpening and apply the filter too many times, causing pixelation – always use it with caution. So get those out-of-focus photos and begin bringing out the definition…


Smart Sharpen
Radius The width of the sharpening effect is adjusted here. Radius determines the number of adjacent pixels at the transition that are used in the production of sharpness.
Remove Here is where you choose the type of blur that needs to be removed from the image: Gaussian, Motion or Lens. This option is only available in the Smart Sharpen filter.
25%

Sharpen

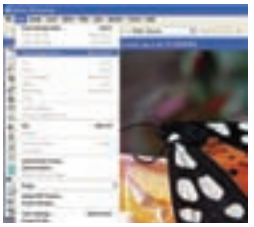
Create clarity and definition

The Sharpen filter increases the contrast between pixels, producing the opposite effect to Blur or Noise. Unlike Smart Sharpen and Unsharp Mask, it doesn't allow control over the strength of sharpening. In fact, it can produce detrimental effects on complex images or those with subtler tones. If you want to generally sharpen an image that won't be seen close up, this filter will be fine, but for more flexible sharpening it's not the best of the set. If applied too many times, pixelation can appear. Sharpening can also be carried out on areas by using one of the selection tools first. It's easy to apply (Filter>Sharpen>Sharpen), but many don't like the lack of control. Sharpen is always applied as the default.

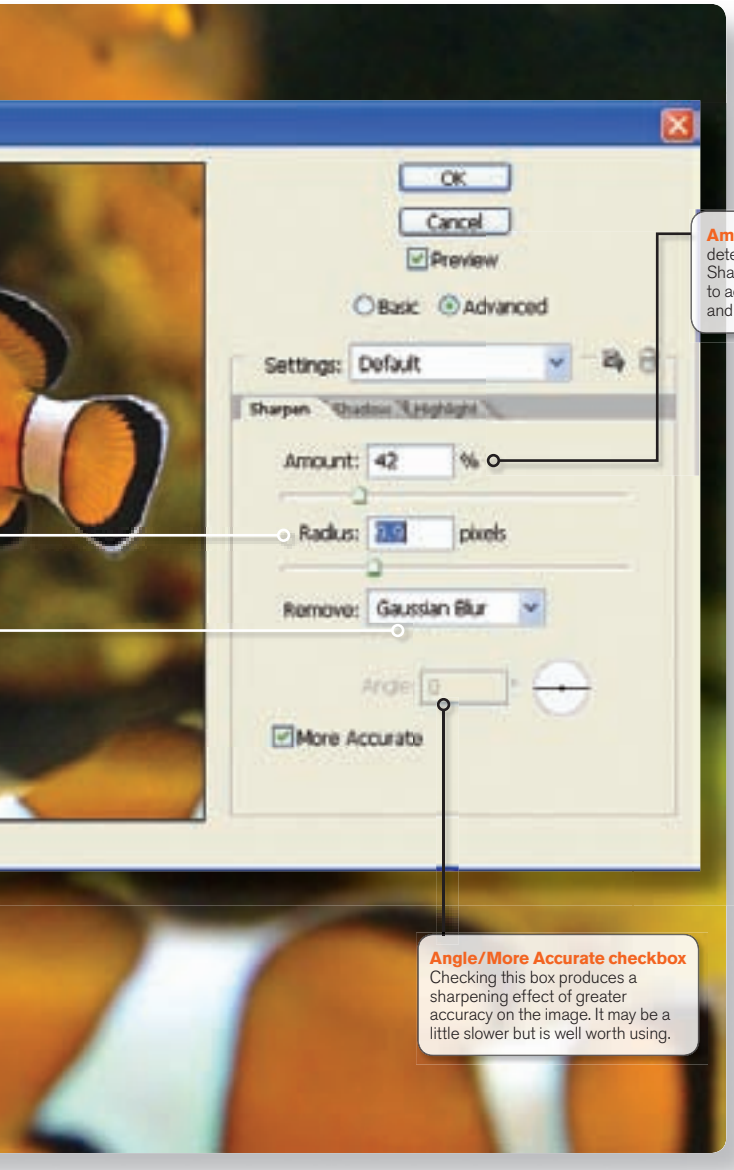
Sharpen More

Sharpening with added power

The Sharpen More filter increases the contrast of adjacent pixels by two to three times as much as the normal Sharpen filter. Although both of these filters are useful, if you just want to apply a general sharpening across your image quickly, we'd recommend using either Unsharp Mask or Smart Sharpen for better results. The Sharpen More filter will still enhance and clarify the contrasting areas of your image, and is very simple to use. Remember, as with other filters it's possible to fade its effect if you want sharpness between Sharpen and Sharpen More produced. This is created by applying the filter and then selecting Edit>Fade Sharpen More. Problems with this filter and the normal Sharpen filter occur because all the tonal ranges are recognised. For example, gradations between tones can appear stippled because you can't select just the edges or the area of highlight or shadow. As there are different types of image, some with very subtle changes of tone and others with abrupt transitions, the Sharpen Edges filter can often be preferable.



NEXT ISSUE | GET ARTISTIC WITH THE SKETCH EFFECTS



Amount This slider determines the strength of the Sharpen filter and helps you to achieve extreme crispness and clarity.

Angle/More Accurate checkbox Checking this box produces a sharpening effect of greater accuracy on the image. It may be a little slower but is well worth using.

Tip

Sharpen last and at full size

For optimum sharpening results, always be sure to view your image at its full size to see the overall effect. Also, make sure that sharpening is the very last stage in the image adjustments process.

The Sharpen palette

Discover the different ways to improve your image's clarity using the Sharpen filters…

Original image

Sharpen

Sharpen Edges

Sharpen More

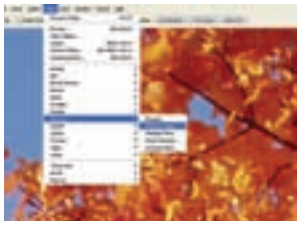
Smart Sharpen

Unsharp Mask

Sharpen Edges

Adding detail where it matters

This filter is better in many ways: it has different settings for the amount of colour change between pixels, and can sharpen edges to a greater degree. It concentrates most on sharpening edges and not the more even areas, as the generally gradual transitions in tone don't need to be accentuated as much as the edges. Results are particularly noticeable with a plain background. On some images it's better to run this filter several times. After doing this, the image may appear to be of poor



quality close-up, but at full size this isn't as noticeable. Basically, instead of softening the extreme contrasts in an image, this filter enhances them.

Smart Sharpen

Intelligent sharpening

This new feature of Photoshop CS2 has greatly enhanced the sharpening process. It improves edge detail sharpening, but can be applied to shadows and highlights too, and

is ideal for refined sharpening of complex images. Control of highlights/shadows is via Tonal Width, Fade Amount and Radius. You can work in either Basic or Advanced mode, but Advanced is best. This filter produces better results than Unsharp Mask and is easier to use, so is often the best option.

Unsharp Mask

Sharp and not a mask

The Unsharp Mask enables adjustments of its Amount, Radius and Threshold. The title may suggest otherwise, but it does sharpen an image, mainly by increasing edge sharpness. An Unsharp Mask enables you to control the amount of sharpening and the area in which it's applied.

It works better on complex images than the standard Sharpen filter, since it's more controllable. Achieving the correct balance of its settings comes with practice, so don't worry if it takes a few trials.

KEY SKILLS COVERED
What you'll learn

MAKING SELECTIONS
APPLYING BLUR
ADJUSTING CONTRAST

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
20 minutes

YOUR EXPERT
Zoe Mutter

ON THE CD
Lady image

Rescue scanned photographs

Scanned photos often suffer from noise and marks that can take an age to clean up. An alternative is to simply create a different effect…

Recent advances in digital camera technology mean that taking clean, high-quality portrait photographs has never been easier, whatever your skill.

And we're not just talking about the big digital SLR models either. Even cheaper digital cameras are able to capture a precise and colourful representation of a subject, so you can enjoy high-quality photos to use in projects. Which is all well and good, but what if you have a scanned photo that hasn't fared so well in the move to digital?

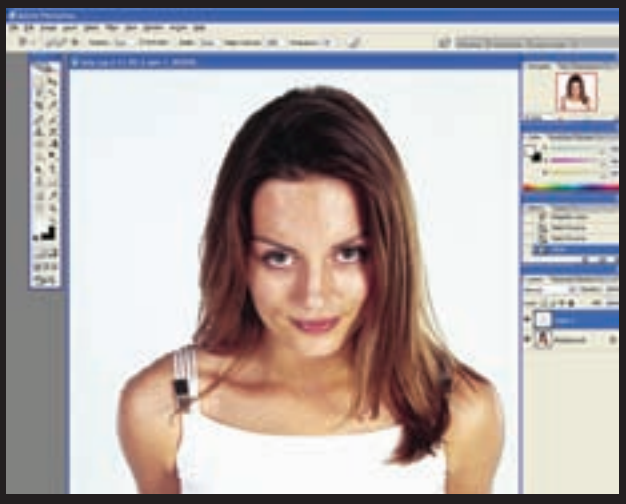
Unlike the super-sharp results of a digital camera, scanned photos tend to look a little rough around the edges. Telltale signs of a scanned image include marks and blemishes on the photo, and a general grainy quality overall. Obviously you can take these files and edit them to squeaky-clean perfection in Photoshop (we'll show you how to improve scanned photos in a future issue), but what if you're a bit pushed for time?

The quickest way to improve a scanned photo – especially a portrait – is to work with the flaws and think of them as a feature instead of a blight. Old Hollywood-style portraits are a classic look, and the softness and grain texture makes them an ideal style to emulate when you're faced with a sub-standard scan that needs to be sorted out. So for this tutorial we have taken the image of the woman found in the Readers' Challenge folder on the CD, and turned her into a Hollywood starlet. With just a bit of tweaking, you can quickly turn an image that would take hours to perfect into something acceptable. And then if you fancy showing us your own take on this tutorial for the Exhibit, so much the better!

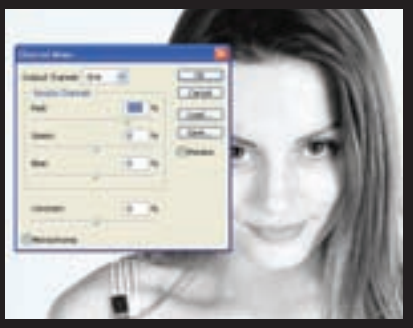
WORKS WITH | PHOTOSHOP ELEMENTS 3.0 AND ABOVE, PHOTOSHOP 7.0 AND ABOVE

TURNING BACK THE YEARS

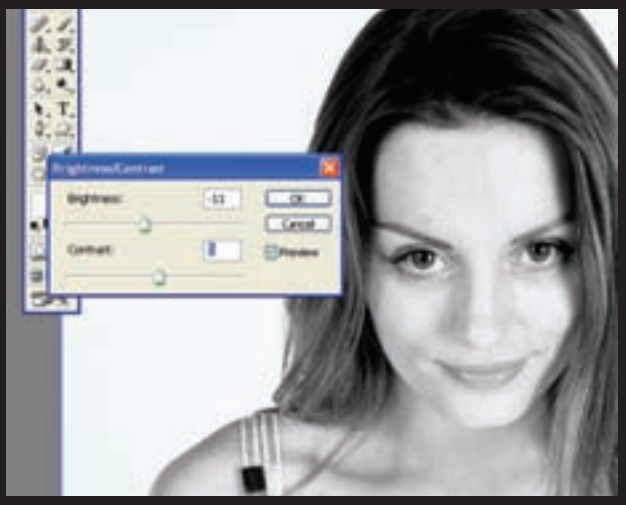
Wave goodbye to dodgy photo scans



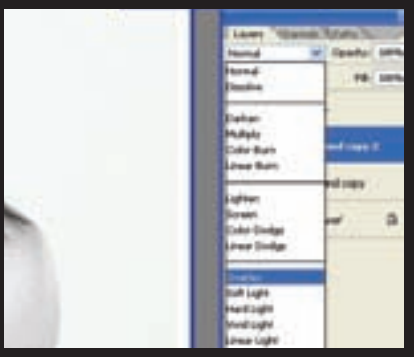
01 Prepare image Open up the image 'lady' and use the Crop tool to crop just below the shoulders. Make a copy of your image by right-clicking (PC) or Ctrl-clicking (Mac) and selecting Duplicate Layer. Use the Magnetic Lasso tool to draw around the outline of the body. Press Delete to get rid of the body and then name this layer 'Backdrop'.



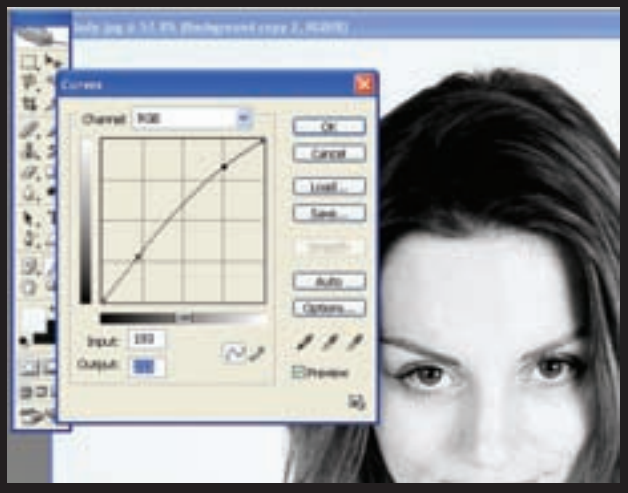
02 Swim the channel With the layer containing the woman active, select Image>Adjustments>Channel Mixer. In the resulting pop-up, check the Monochrome box in the bottom left-hand corner to switch the image into smooth black and white. Elements users can apply the Hue/Saturation command instead.



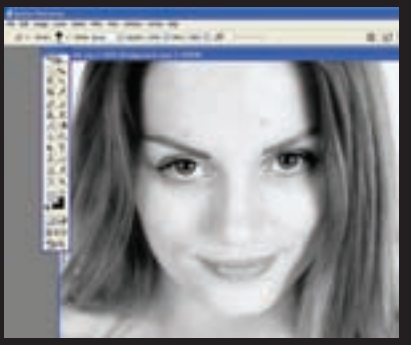
03 Alter brightness To create the exaggerated studio lighting, choose the Brightness/Contrast command in Image>Adjustments (or Enhance for PE users). How radically you alter the settings depends on the image at hand. We pulled brightness down to -11 and Contrast up to +5.



04 Use layer modes To boost the impact of the tones, create a duplicate layer by pressing Duplicate Layer in the Layer menu and hitting OK. In the Layer palette select Overlay from the drop-down menu headed 'Normal'. Now pull the Opacity slider down to 30%.



05 Use Curves Select Image>Flatten Image to create one layer. Open up the Curves command in Image>Adjustments and click Auto. To perfect the midtones, push up the graph's diagonal line at the black-and-white ends until the Input and Output boxes read 193 and 213 respectively. PE users can alter the Levels.



06 Gaussian blur Create a duplicate layer. Blur the layer by moving to the Filter> Blur>Gaussian filter, and setting the pixel radius to 8. Click OK and select the Eraser tool from the toolbox. Use the Eraser to rub over the model's lips, eyes and eyebrows to bring them back into sharp focus.

Web Resources

Pin-ups

To get a good flavour of the classic Hollywood glamour look, have a quick scout through the Internet. One site we particularly liked was Hollywood Pin-up (**www.hollywoodpinup.com**), which has loads of examples of moody black-and-white shots.

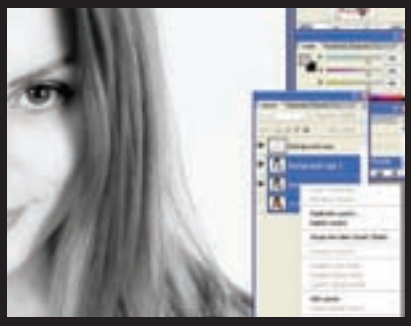
Expert Tip

Against the grain

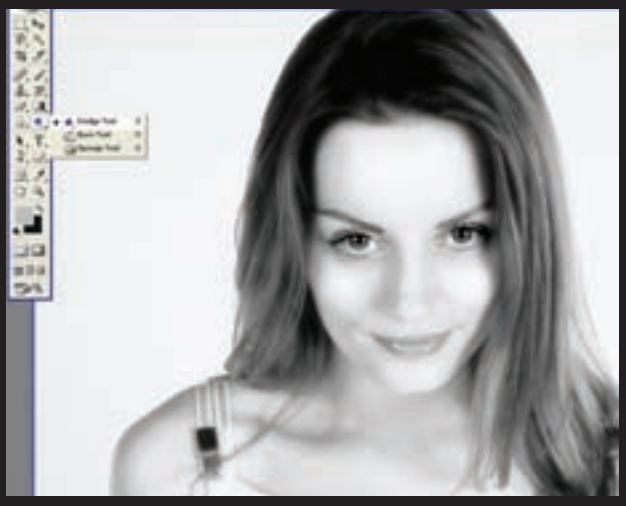
Our digital nature pits us against noise or grain in photos, but as can be seen here, when used in moderation they can do a lot for a photo. If you are working on a scanned photo you probably won't have to add too much in the way of grain, because there's a high likelihood that your image will be speckly enough as it is!

NOT TOO MUCH

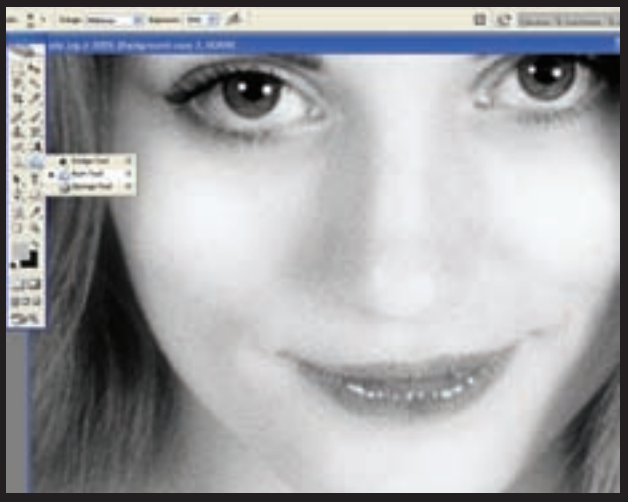
Control the effect



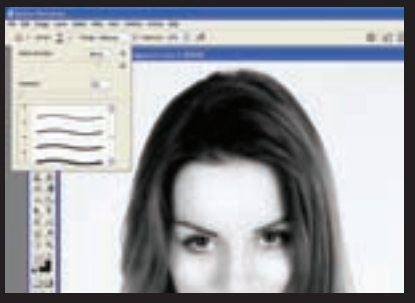
07 Alter the opacity In the Layers palette, move the Opacity slider bar down to 40%. This will prevent the blur appearing too much in contrast with the sharp eyes, lips and hair. Select all the layers in the Layers palette apart from the backdrop layer, and then right-click and choose Merge Layers.



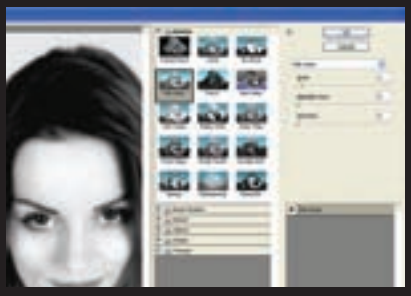
08 Bring to life The photograph would be improved by adding some highlights to certain areas of the face. Boost the luminance of the skin by selecting the Dodge tool. Now set the airbrush size to 400px. Use the tool to dab sparingly on the cheeks and forehead, and bring instant areas of light to the face.



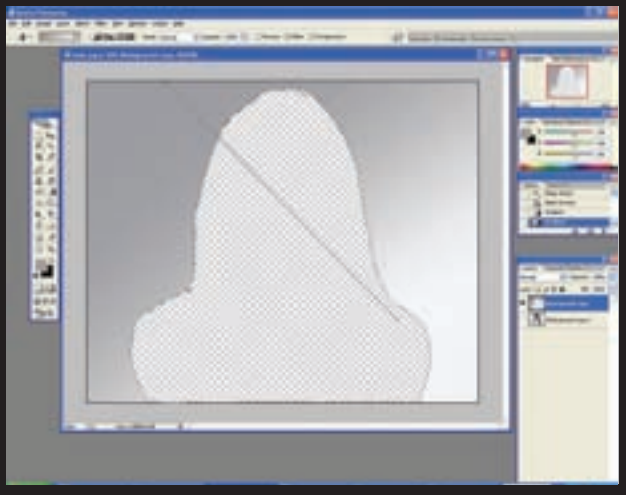
09 Burn it in Now zoom in to your image further. Select the Burn tool from the toolbar. Change the size of the airbrush to 40px. Use the tool to again dab sparingly along areas of the lips, brows and outline of the eye area. This enhances and darkens these areas, whereas the Dodge tool is used to lighten.



10 Hairy business To bring out the hair more, first zoom out slightly. Use the Burn tool to add definition to some areas of the hair. Make sure the brush is set to a size of 400px with Exposure set at 50%. Use the tool with care on areas of the hair you want to define. As an additional adjustment, open the Brightness/Contrast menu and change Contrast to +10.



11 Grain To give the photograph a more professional appearance, add a slight amount of film grain to the image. Do this by first choosing Filter>Artistic>Film Grain. Apply a Grain of 1, with Intensity and Highlight set to 0. Turn off the visibility of the layer with the woman on it. You only need a wee touch, because this scanned photo was quite grainy anyway.



12 On the diagonal Make sure the backdrop layer is active and select the Magic Wand. Click the inner space (it should have a chequered pattern). Go to Select>Inverse. Pick a mid-grey and pull a diagonal line from the top left to the bottom right. Turn the visibility of the woman layer on again. You may need to touch up the edge with a small brush of the same colour as the gradient background.

eMag™

THE BIG TECHNIQUE

Discover the art of typography composition with Photoshop's text tools

Type tools

free your mind
with the
Text conventions The text is positioned on-screen in a manner that is still easy to read, as it follows literary conventions. The text flows from left to right and from top to bottom so it's not confusing to the reader.
Type on a path For our first piece of text we will use the Path tool to create a curved line in the Paths palette. Once the path has been created, the Type tool can click on the path, then the text will follow the contours of the curve.

We've all been in a situation where we've needed to add some creative text to our images, whether as a cover of a photo album, a DVD menu or web page graphic. Alas, if our typographic skills are a little rusty, then the finished result will be less than ideal for the purposes required.

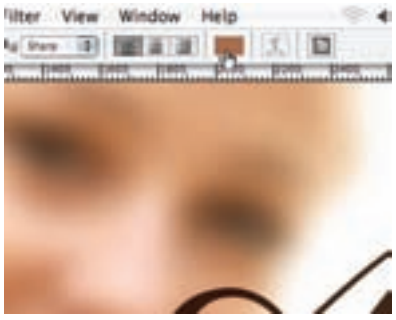
In this tutorial, we will take an in-depth look at using the Type tools. But not only that – we'll also get creative with the typography. When deciding on text to be creative with, it's important to choose a piece of text that the other words will be able to hang off. In our tutorial, we have used the word 'Art'. Note also, how this particular word is in a different font to the rest; that's because we've chosen a typeface that will enhance the meaning of the word. When creating your own typographic pieces, you would hardly use the same font for a jeweller as a scrap metal yard.

We'll also be using colours found in the background composition for consistency, and will adhere to literary conventions, writing from left to right and top to bottom. Using these simple techniques, we can easily get the most from any wording that needs to be added to an image.

Colour Correction

Changing the font colour

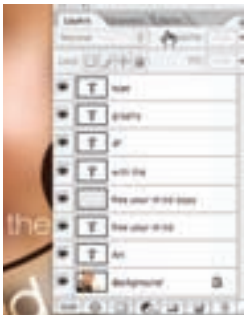
When you select the Text tool, the context sensitive Options bar along the top of the interface changes to reflect the nature of the tool. There are many useful options here: you can change the font and size, and also the alignment of your text. The text colour will automatically be taken from the foreground colour when you select the Text tool, but if you've already typed your text and don't like the colour, click on the coloured square along the top and the usual colour selection window will open. Select the colour and click OK to change the text colour in your document.



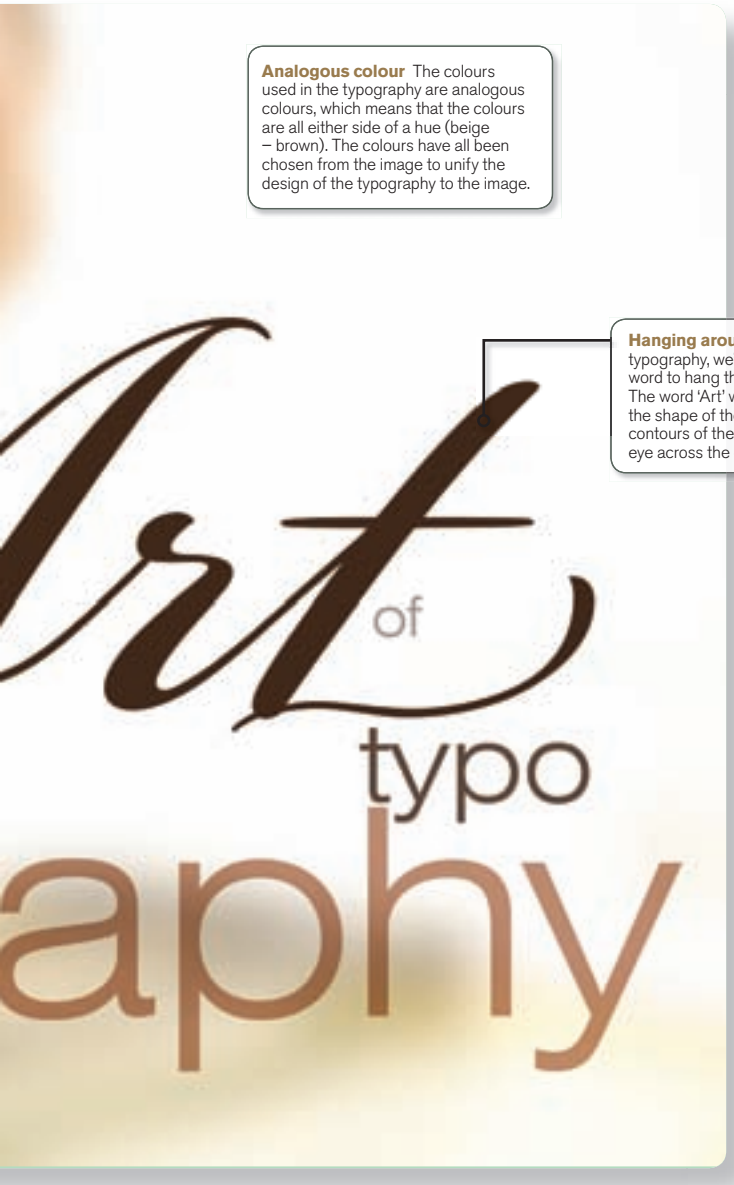
Creating new text

Text layer changes

If you have created a text layer and it's still selected but you want to add a new text layer, chances are that you will change the properties of the text before clicking on the document to create a new layer. There is just one problem with this. Because the text of the previous layer is selected, the font will change on this layer and you'll get the wrong font settings. The easy way around this is to Ctrl-click/Apple-click the document with the Move tool, which deselects any layer, allowing you to make your text changes. Alternatively, you can create a new layer first, and then change the text settings before clicking on the document.



WORKS WITH | PHOTOSHOP CS AND ABOVE



Analogous colour The colours used in the typography are analogous colours, which means that the colours are all either side of a hue (beige – brown). The colours have all been chosen from the image to unify the design of the typography to the image.

Hanging around When creating our typography, we've chosen one central word to hang the remaining text from. The word 'Art' was chosen because of the shape of the 'A' which follows the contours of the face and draws the eye across the document.

Tip

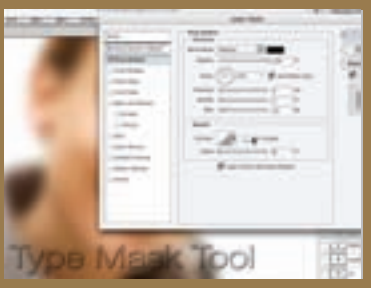
Get the right colour

In the design, we have used colours for the text which are found in the background image. The Eyedropper tool is by far the best way to select existing colours from the image.

TYPE STYLES

Spice up type with these tips and tricks

There are several other ways to get great results from typography which we didn't cover in the tutorial over the page. Here's how to get some slightly different results.



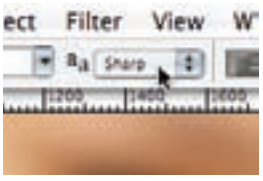
01 Type selections Select the background layer, and choose the Horizontal Type Mask tool. Click the document then type. Select the Move tool, copy/paste to a new layer and then add a drop shadow.

02 Warp factor Another way to make text unique is to warp it. To add a Warp Text to any text layer, select the Text tool, then the Warp Text icon in the toolbar along the top of the interface. There are plenty of prebuilt warps and controls which enable fine-tuning.

03 Layer Styles Layer Styles allow you to add many effects such as embossing, glows and textures. Double-click the layer in the Layers palette to open the Layer Styles window. Here you can play about and achieve a completely new look.

Clear text

Anti-aliasing text



Anti-aliasing is a way to control the edges of text. It won't have too much effect on our tutorial, but it has a massive impact on low-resolution images such as those for DVD menus or web pages at 72 dots per inch (dpi). If you change your text to aliased text, it will have no smooth edges (often referred to as 'jaggies'). Changing the aliasing to Strong will make the text stand out that little bit more without it being made bold. Other changes, such as making the text Crisp, will make it more legible, particularly if it's quite small. You also have Sharp and Smooth to choose from, both of which improve the look of text. These simple changes can be crucial to the legibility of the text when designing with low-resolution typography. Try experimenting with these settings in order to get the best out of your design.

Smooth curves

Drawing with the Pen tool

The Pen tool can be a difficult beast to tame at first, but it is an essential tool to master if you want your text to run along a path. Click on the document to add the point at which you want to start drawing. Next, move your mouse to the point that you want your next curve to be, and then click and drag in the direction of your next point. You'll see the curve appear between the two points as you drag the handles around. When you release the mouse, the curve will stay in place. Remember, the handles are not part of the curve; they just point the curve in the right direction for the next curve.

GET CREATIVE WITH TEXT

Grab the reader's attention with a unique look

The Type tool gives you a multitude of choices to help get your typography up to scratch. Here's a look at how to use some of them…

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

20 minutes

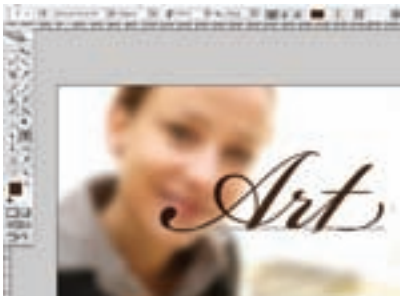
YOUR EXPERT

Mark Shufflebottom

ON THE CD

Original image

01 Starting the project Open the image 'starting.jpg' from the cover CD. Go to Image>Rotate Canvas>Flip Horizontal. Now go to the Filter>Blur>Gaussian Blur menu and add a 48-pixel blur to the image. Use the Eyedropper tool to select a dark brown colour from the image. This will now become the foreground colour.



02 Adding text Select the Text tool and change your font to a calligraphy font; here we've chosen Bickham Script Pro but any similar font will be suitable. Make the font size 500pt and then add the word 'Art'. Position the curve of the letter 'A' over the chin as shown in the screenshot above.

03 Draw a path Open the Paths palette and click the icon at the bottom of the palette to create a new path. Select the Pen tool from the toolbar and then draw the shape of the curve on the screen that follows the natural curve of the shoulder and around the chin to the letter 'A'. It should look like a big and small hill.

04 Text on the curve Add a new layer and change the foreground colour to white, then select the Type tool. Change the font to a thin clean one such as Arial Narrow, and the font size to around 60pt. Click on the path with the Type tool and add the text as shown. Change the blending mode of this layer to Overlay.

05 Smaller text Create a new layer and choose a light grey as the foreground colour. Select the Type tool again and change the font size to 30pt. Add the text as shown above, and drag a guide down from the top ruler to the bottom of the text. Change this layer blend to Screen. To see the rulers, go to View>Rulers.

06 Another word Use the Type tool to add the word 'of' on the guideline, just after the word 'Art' as shown above. This time do not blend the layer as in the last step, or the text will become invisible. You can, however, change the blending mode of the Art layer to Multiply.

Type composition

Balancing the design

When you create a composition or add typography to an image, the position of the elements that go into the piece are important to the artistic balance of the design. In our example, we've created the background features a girl who's positioned to the left. The right of the background is quite plain and white. This immediately helps decide how we'll position our text. The word 'Art' is placed here to help balance the image – note how the colour of this word also balances the dark jacket of the girl. As we arrange the other typography elements around this, you can see the empty space in the top right is a contrast to the dark colour in the bottom left. The space in the top left is balanced by a similar small

space in the bottom right. Next time you're adding text, look at how you can balance the design and bring unity through the text.

A different hue

Experiment with colour schemes

Colour schemes have come about through the study of colour theory. In our tutorial, we used an Analogous colour scheme for our design – which is choosing a hue and selecting similar hues either side of it. You can experiment with other colour schemes by trying the Complementary scheme, which uses the opposite colours on the colour wheel – using blue shades instead of beige/brown, for example. Alternatively, what about trying Split Complementary, which takes the two colours either side of the

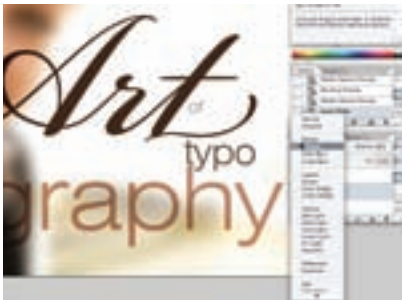
Complementary – so instead of blue, use midnight blue and cyan. Avoid using oversaturated hues, because this doesn't look great.

07 **A little more text** Use the Eyedropper tool to select a dark brown/beige colour from the shadows of the girl's face in the background and add a new layer. With the Text tool, increase the font size to 60pts and then add the half-word 'typo', positioning this just under the main 'Art' text as shown in the screenshot above.

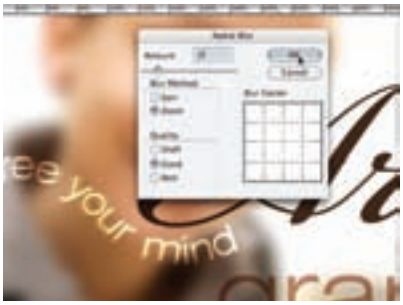
08 **Typography conventions** As you can see from the text we've added so far, we have followed the conventions of typography as found in traditional text. By this we mean the flow of the text moves from left to right and top to bottom, so that as the reader tries to follow the text it is still easy to read.

09 **The last word** Select the Eyedropper tool and grab a mid beige colour from the girl's face in the background. Add a new layer, select the Text tool and increase the font size to 160pt. This will be for the final word, so click on a new spot on the document and add the remainder of the word 'ography', as in 'typography'.

10 **Position the text** Using the Move tool, change the position of the 'ography' word so the ascender on the 'h' letter is directly under the 't' of the 'typo' word. It may be necessary to move both pieces of text in order to get it aligned properly, in which case just select the appropriate layer and move it.



11 **Change the mode** Select the 'ography' layer and change the blending mode to Multiply, then change the opacity of the layer to 80%. Select the type layer which is along the path, and drag this onto the New Layer icon in the Layers palette to create a copy of the layer. Now choose Layer>Rasterize and Type.



12 **Blur the text** With the copied layer selected, go to the Filter>Blur>Radial Blur menu. Change the blur type to Zoom and change the blur amount to 15 pixels, then click OK. This just adds a little movement to the type along the path in order to add more interest. Save the document to finish.

Tip

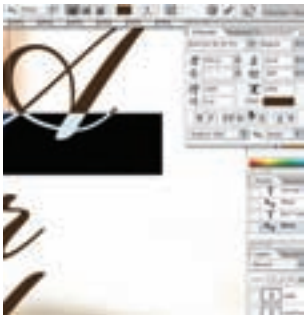
Guiding paths

Adding guides to your page is very useful in aligning different text elements. Just click on the rulers, either horizontal or vertical, and with the mouse still held down, drag the guides onto the document. If you haven't got any rulers in your document, go to View>Rulers to bring them up.

Vertically challenged

Changing the orientation of text

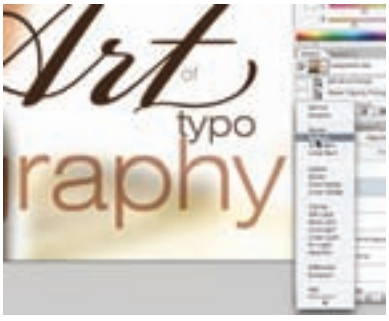
If you hold down the Type tool in the toolbar you will see from the flyout menu that besides horizontal text and the Type mask, there is also vertical text. Selecting vertical text is useful for emulating signs where the flow of text is top to bottom instead of left to right. When typing vertically down the page, the distance between the characters is not line height, as you may be fooled into believing. Instead it's the space between characters horizontally, which controls the vertical spacing. This can obviously can cause a little confusion.



In the mix

Playing with blending modes

Being familiar with blending modes is essential for creating any composition, and is useful with typography. The blending mode decides how the colour of a layer reacts with those in the layers below. This is very useful with type, as this is an area of flat colour which can look more interesting if it blends with existing colours. When selecting a blending mode, ensure the text is still legible after the blend. The human brain is very good – if it can see half the word or shapes of letters, it can fill in the rest. Darken, Multiply, Color Burn and Linear Burn darken colours, while Lighten, Screen, Colour Dodge and Linear Dodge lighten already light hues. Blending modes are easy once they're understood!



KEY SKILLS COVERED
What you'll learn

- COLOUR ADJUSTMENT
- SPHERIZE TOOL
- SELECTION TOOLS
- LAYER MASKS
- BLENDING MODES

CARLO SCHERER

A change in the weather

In this tutorial we will recreate an array of nature's weather fronts and instantly change the mood of our landscape

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
1.5 hours

YOUR EXPERT
Mark Shufflebottom

ON THE CD
Skies and original file

The weather can be a great source of inspiration for us creative types. Experts everywhere are constantly predicting that the world's weather is changing and getting worse.

Think about how many films and disaster movies have been influenced by the volatile nature of the weather. But for most of us, taking shots of a twister may never be a reality that we'll actually get to experience. Even timing that perfect shot of lightning can be extremely difficult if your camera doesn't take multiple images.

However, these effects can be harnessed without the need of specialist photography equipment or a suicidal personality. Photoshop has more than enough power to change the most bland and average of environments into a dramatically different scene. Even emulating pleasant weather conditions can have a striking effect on an image.

With the assistance of a couple of photographs, we can cleverly change the way a scene looks by adding the sky from a different environment. With the aid of Photoshop's colour correction tools, we can blend the new weather conditions together, ready to add the main feature of that condition by hand.

Over the next few pages, we are going to add a fresh rainbow to a clearing sky, a streak of lightning to a dark and stormy night, and a tornado to a windswept scene. Each of these techniques will be included without any fancy one-click-and-it's-done-filters. In our exciting step-by-step tutorial, they will be added using the mighty breadth of techniques available to the Photoshop user.

As usual, all the images required are available on the CD, together with the layered finished versions of the files.

WORKS WITH | PHOTOSHOP CS AND ABOVE

Tool School

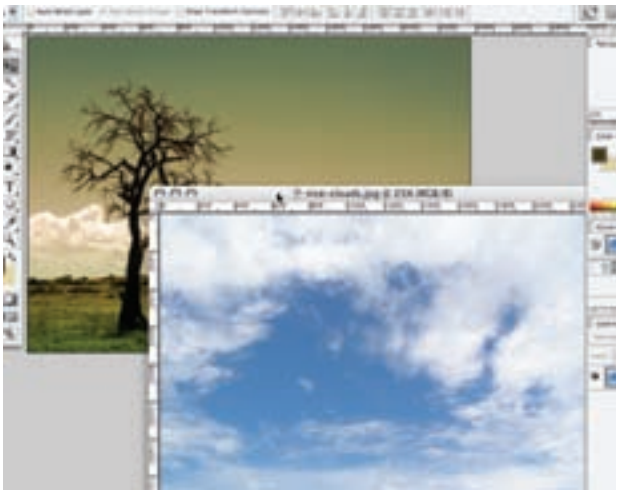
Layer masks

In this tutorial we've used layer masks extensively. Even if you have never used them before, they are really simple and allow you to erase parts of layers in a non-destructive manner. Simply click the Add Layer Mask icon in the bottom of the Layers palette to create the mask. All you then need to do is paint with black as the foreground colour to mask areas of the layer out (press 'D' to adjust the colours). If you want to paint areas of the layer back, simply switch over to white and paint on the layer. Use shades of grey or opacity on the brush to include semi-transparent areas of the layer.

I CAN SEE A RAINBOW

Calm skies ahead

01 Starting the rainbow Open the image 'starting.jpg' from this issue's CD. Grab the Magic Wand tool and select the tree trunk. From the Select menu choose Similar. Zoom in to the largest tree trunk and hold Shift down while clicking on areas that are not selected. When you have selected enough of the tree, go to Edit>Copy.



02 Paste the trees Pick Edit>Paste to add the trees to a new layer, and rename it 'Trees'. This layer must remain the uppermost layer in this document. From the File menu choose Open, browse to the CD and choose 'nice-clouds.jpg'. We will use these clouds to help create the change in the weather.

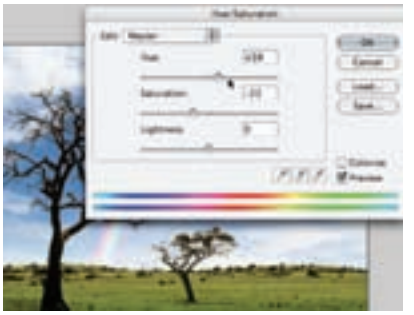
03 Add the clouds Drag the clouds over and into your composition. Make sure they are positioned under the Trees layer. From the Edit menu choose Transform and Scale. Resize the clouds to be just over the height of the existing sky and to fit the width of the screen. Now name this layer 'Sky'.

04 Layer mask Click on the Add Layer Mask icon in the Layers palette and paint out the sky over the ground. Now grab the Ellipse tool from the toolbar. Draw a large oval on the screen as shown above. Now double-click the layer in the Layers palette to open the Layer Styles window.

05 Add a layer style Under the Advanced blending options, change the Fill Opacity to 0%. Click on the Stroke category, add a 25-pixel stroke, change the colour to a purple colour and click OK. Copy the layer by dragging it to the New Layer icon. Choose Edit>Transform Path>Scale. Scale up the copied layer to just larger than the original.

06 Change the stroke Double-click the layer and change the stroke colour to blue. Repeat the process until you have each colour of the rainbow. Select each rainbow layer by Shift-clicking the layers in the Layers palette and go to Layer>Merge Layers. Go to Filter>Blur>Gaussian Blur and add a 15-pixel blur to the layer.

07 Fit to the scene Use the Eraser to erase the rainbow over the land section of the image. Change the blending mode to Soft Light and the opacity to 50%. Copy the layer and change the blending mode to Screen and the opacity of the layer to 90%. The grass doesn't quite fit in with the colour, so select the background layer.

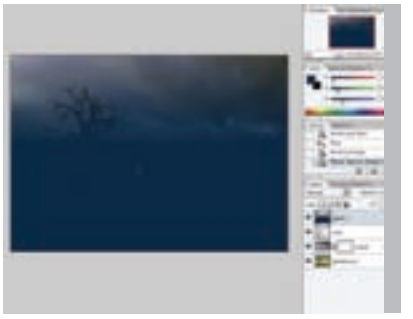


08 Colour correct the grass Go to Image>Adjustments>Hue/Saturation. Change the hue and saturation as shown, then click OK. We've finished the image now, and as you can see we've easily managed to add the rainbow. This was the easiest of the weather effects to produce, so next we'll step up a level to create lightning.

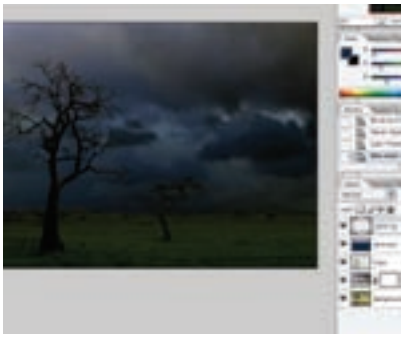
LIGHTNING STRIKES

Darken the sky

01 Start the lightning Open 'starter.jpg' again and repeat step one and paste the trees to a new layer; name it 'Trees'. Open the image 'darksky2.jpg' from the CD and drag over into the composition, placing it below the Tree layer. Use Edit> Transform>Scale to resize the layer and rename it 'Clouds'.



02 Erase the edge Click the Add Layer Mask icon in the Layers palette. Paint out the bottom of the skyline that overlaps the ground. Create a new layer above the trees and name it 'Darkness'. Select a dark blue foreground colour and use the Gradient tool to add a foreground-to-transparent gradient as shown.



03 Blend the darkness Change the blending mode to Multiply and change the opacity to 80%. This now produces a dark sky that we can add highlights to later on, to reflect the flashing nature of the lightning. Create a new layer again above the others and name this 'Lightning'.

04 Paint in lightning Choose a spot in the sky for your lightning to originate from and then take a soft edged 5-pixel brush and draw in some forked lightning. Use the Eraser to thin the edges of your lines. Create another layer of lightning and place that behind the first, reducing the opacity to 60%.

05 Place behind the tree Choose the 'trees' layer and from the Select menu, choose Load Selection. Click OK in the pop-up window, then select the first layer of lightning and hit Delete. Repeat for the second layer of lightning and deselect. Now select the Darkness layer and add a layer mask, then paint out some of the sky to create highlights.

06 Add highlights On the layer mask of the Darkness layer, use a black paintbrush set to 30% opacity to paint in some highlights to the ground below the lightning and to the path of the lightning in the sky. Create a new layer above all other layers, and add some white highlights to the clouds and the tips of the lightning.

Expert Tip

Adding shade

If you are adding any content to an already existing image, it's important that the content you add fits in with the existing colours. In order to get the right colours, simply click on the Eyedropper tool and then sample colours from the document. This way you'll be sure that the additions you paint in will fit. We used this technique when adding the twister and then painting in the blend with the clouds. It's a good habit to get into, so why struggle choosing your own colours when this will give you the right hue every time?

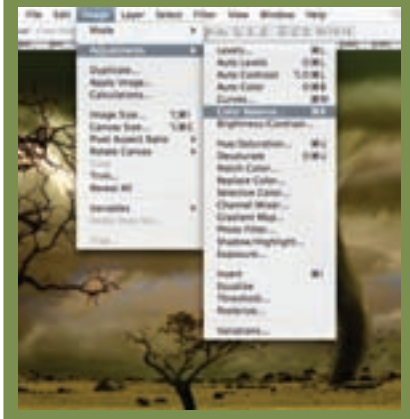
Ways to adjust colours

Choose your method carefully

To create many of the weather conditions in this tutorial, we used colour correction and adjustment tools to get the best effect for the images. Here we explore three ways of adjusting the colour, and discuss the benefits and pitfalls of each. The method used can make or break a project…

01 Coloured layer
The easiest way to affect the colour of a document is to create a new layer, fill it with a colour then change that layer's blending mode. This will in turn affect all the layers below and accordingly adjust the colour. This technique is good, because you're not changing the colour of layers permanently.

02 Adjustment layer
Very similar to the above technique. It doesn't change the colour of individual layers, but affects layers below the current one. To add, go to Layers>New Adjustment Layer. There are a few, so experiment with them – you can adjust colour, levels, curves and the like.



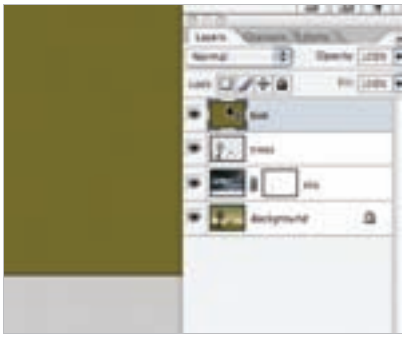
03 Adjusting manually
Each layer can be adjusted manually by selecting it, going to Image>Adjustments and opting to edit a host of settings, including Hue/Saturation, Color Balance, Levels and Curves. The changes will adjust the layer permanently, so be quite sure that you want to make them before applying.

WINDY WEATHER

Add drama to tranquil settings

01 Twist and shout Save the image as 'Lightning.psd' and close. Open the starting image again, and as in the previous weather effect, apply the first step. Now paste the trees to a new layer and rename the layer 'Trees'. This is the most complicated of the tutorials and we will recreate a twister.

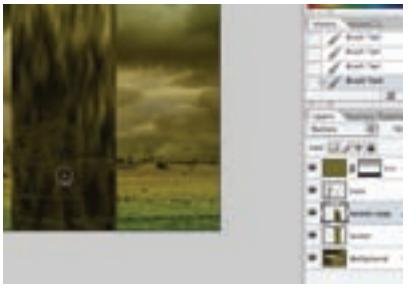
02 A new sky Open the image 'darksky.jpg' and use the Rectangular Marquee tool to select the sky above the ground. Use the Move tool to drag this across into the composition. Go to the Edit>Transform>Scale menu. Resize the sky to fit in the composition and position as shown above.



03 Add a mask Call this layer 'sky' and add a layer mask to it using a black paintbrush to paint out the sky that overlaps the land. Change the blending mode of the 'sky' layer to Luminosity. Now add a new layer above all the other layers and fill it with a murky brown colour as shown.

04 Change the layer Rename this layer 'Tint', change the blending mode to Color and the opacity to 50%. Add a layer mask and paint in black around the area of the horizon. Now use the Gradient tool with a mid-grey as the foreground colour, and add a foreground-to-transparent gradient to the top of the mask.

05 Merge layers Now the document's the right colour, we need to get our layers in order. Select the background layer and Shift-click the 'Sky' layer. Go to Layer>Merge Layers. Create a new layer above the background layer and name it 'Twister'. Select a dark and light colour from the sky as the foreground and background colours.



06 Render clouds Choose the Filters> Render>Clouds menu. Select Edit> Transform>Scale and reduce the width of the layer. Duplicate this layer and set the blending mode to Multiply. Now use the Eraser set to 50% transparency to reduce the opacity at the top of the copied layer. Paint in a darker area for shadow at the bottom of that layer.

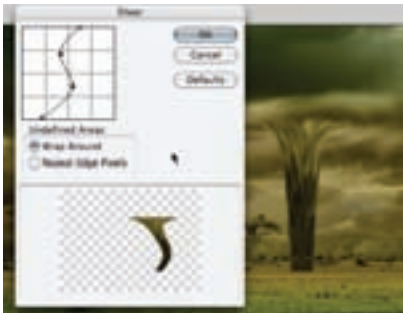
FUNNEL VISION

Get the twister in the picture

07 Create the funnel Shift-click on the first Twister layer and merge the two layers. Now select Filter>Liquify. Use the Forward Warp tool on the highest setting to push the rectangle into a funnel. You will need to change to a medium-sized brush to fine-tune the edges before clicking OK and returning to your document.

08 Copy the sky Select the background sky; copy/paste to a new layer. Go to Select> Load Selection; hit OK. In Filters>Blur>Radial Blur add a 15-pixel blur; deselect. Place the layer above 'Twister' in the Layers palette.

09 Resize the twister From the Edit> Transform>Scale menu, resize the twister to fit between the new Cloud layer and the floor. Now add a layer mask to the cloud over the twister. Paint out the edges to blend it with the existing cloud. Also paint the mask over the cloud, which is covering the twister.



10 Reshape the twister From the Filter menu choose Distort>Shear. Set up the sheer, and add points as shown in the screenshot above to get a slight kink in the way the twister is moving. Once you've done this, add a slight motion blur from the Filter>Blur>Motion Blur menu. This just gives a little movement.

11 Increase the shadows Create another layer just above the twister and use a soft-edged brush with the same dark cloud colour. Set the brush to Multiply and paint in some dark shadows to the left and base of the twister. Add another layer and set the paintbrush back to Normal so that we can blend in the top of the twister.

12 Blend the colour Now just paint at the top of the twister – use the Eyedropper tool to select colours and paint them. The idea is to create a smooth transition at the top of the twister with the clouds. Finally, add a last layer and place this just under the Tint layer. Name the new layer 'Debris'.

13 Finishing touches Use a small dark paintbrush to add an assortment of debris at the base of the twister. From the Filter menu choose Blur>Radial Blur and add a 15-pixel zoom blur to the debris. Ensure that you move the blur centre to the base of the twister. Now save this image as 'Tornado.psd'.

Web resources

Picture credits

The source images for this tutorial came from a variety of people, all found on the excellent **www.sxc.hu** site.

The clouds used in the rainbow piece came from Ryan Smiley (username smiley4151). The sky image used for the lightning was taken by Luc Sesselle (username leonbidon) while the clouds used in the tornado image came from Christophe Libert (username mordoc). You can see more of his work at **http://mordoc.deviantart.com**.

But the whole tutorial hung around the fabulous tree shot taken by Carlo Scherer. His Stock.xchng username is carlosch, so be sure to see what other images he has.

FOCUS ON BRUSHES

Texture options

Bulk up your brush strokes by applying subtle texture effects

The brushes in Photoshop are the digital equivalent of a chameleon. There are so many tweaks that can be made to each one, that what started life as a humble soft-edged tool can end up as a spikey, faded weapon of creativity. Pretty much any variable can be applied to a brush, and just about all of them take place in the Brushes palette. Over the past few issues we've been working our way through the options in here, and we reckon this issue's instalment is the most exciting so far.

In these pages we'll be exploring the Texture option. Put simply, this option allows you to set a pattern which is used to make a brush stroke look as though it was painted on a textured canvas. This is excellent for applying texture to specific areas and also allows you to alter the behaviour of a brush by distorting it with a pattern. Users enjoy the benefit of a textured effect, without having to apply a texture to the entire image. The level of control is further enhanced by the facility to set blending modes which will govern how the brush and texture work with each other.

You could spend hours playing with the Texture options, so to get you started here's a look at what everything does and how you can use it.

On a scale of 1 to 1000
Use the Scale slider to decide how much of the pattern you want to see in the brush stroke. The higher the value the more you'll see.
Controlled texture By bringing the Texture options into play, you can brush on texture to complex images such as this, without having to make fussy selections.

What's it all about?

Understand the Texture option

Open the Brushes palette and tick the Texture option. To change the current pattern, click the small thumbnail at the top of the palette. Use the various sliders to alter the effect on the brush, and see a preview at the bottom of the palette. Here we've used a brush with no texture (left) and then one of the default textures (right).

On a grand scale

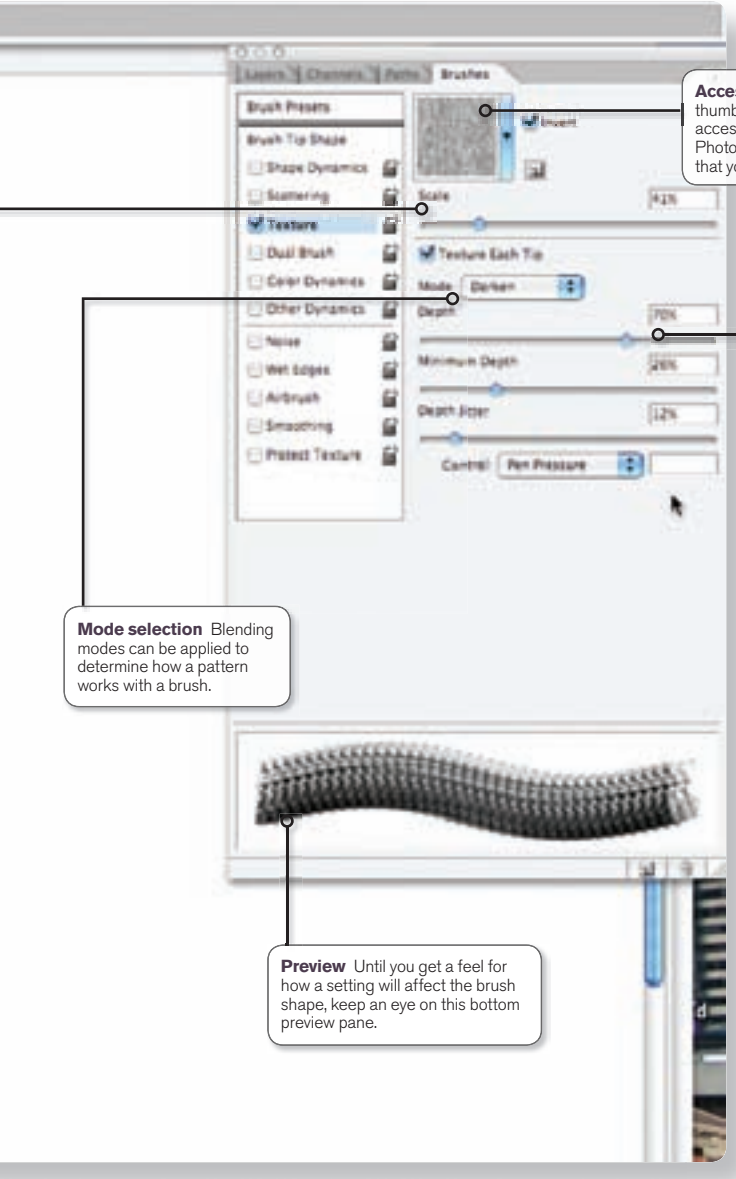
Dictate the pattern size

The Scale slider, sat right at the top of the Texture options, allows you to alter the scale of the currently selected pattern. The higher this setting is, the bigger the chunks of pattern. This should be your first port of call when trying a pattern out, because it's the best way of quickly controlling the effect. If you want to keep some definition in the brush, keep the setting low (left image). If you want more dramatic results, whack the slider all the way to the right (right image).

Tip

Quick artwork

Pick an nice picture brush and then select a canvas texture. When you click the brush it will look like an image put onto canvas and will give you instant artwork!


Access the patterns This thumbnail is where you can access the patterns supplied with Photoshop, and also load up any that you've created.
Deep heat Control how much paint infiltrates the pattern using the Depth sliders.
Mode selection Blending modes can be applied to determine how a pattern works with a brush.
Preview Until you get a feel for how a setting will affect the brush shape, keep an eye on this bottom preview pane.

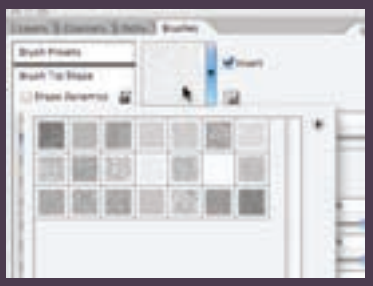
Tip

Control depth

The Depth controls let you decide how much paint should reach the pattern. If you decide on 100%, the low points of the texture will receive no paint. Pick 0% and paint will be applied equally and obscure the pattern. Depth Control lets you alter the values from your graphics pen.

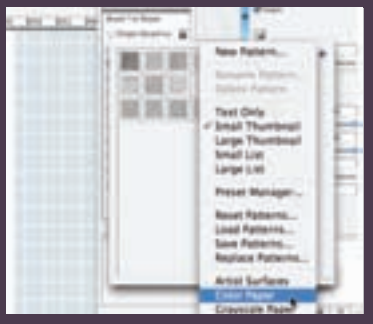
Loading up patterns

There's not much point playing about with the Texture option if you have no idea about how to add new patterns. Here's a run-through on how to load up the supplied ones in Photoshop, and also how to access ones you may have downloaded or created yourself.



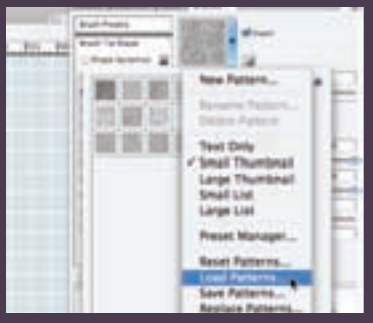
01 Your inbuilt options

It's really easy to get your hands on the supplied patterns. With your brush selected, click the Texture option on the left-hand panel and then click the pattern thumbnail.



02 More, more!

A window will appear with other pattern options. Just click one you like. To get more, click the right-facing arrow and pick a category from the bottom of the menu that appears.



03 Guest patterns

If you've created your own patterns or have downloaded some, click the right-facing arrow as before, but this time pick Load Pattern… and navigate to your pattern. Click Load and it will appear with the rest.

Turn on its head

Peaks and troughs

If you were painting on some heavily-textured paper, you'd expect the high ridges to receive the most paint, and for the lower recesses to remain relatively untouched. The Invert checkbox works on a similar principle. When selected, the light areas of a pattern are the low points and get less paint (right image). When the checkbox is deselected, these lighter areas receive the most paint.

Texture tip

To paint or not to paint

The Texture Each Tip option lets you decide whether each tip should show up. If you decide not to have this selected, you won't be able to make any alterations on the Depth variance. In the example here, we've used a Wet Media brush. The one on the bottom is with the Texture Each Tip option selected and gives a more dense finish. With the option unselected (shown on the top), more texture comes through.

Different modes

Blending in

No doubt most of you are familiar with blending modes and will have used them in your own images. They are also present in the Texture options, and allow you to set how the brush stroke merges with the pattern you've chosen. There aren't as many options as with normal blending modes, but depending on your brush and chosen pattern, can yield some interesting results, so be sure to give them a go.

NEXT MONTH | WE GET TO WORK ON THE DUAL BRUSH SETTINGS

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 2 hours

YOUR EXPERT
Charlene Chua

Create an illustration using Custom Shapes

Go crazy with vectors – make use of Photoshop's shape tools to create awesome vector-like artwork!

Did you ever want to pick up Illustrator to do vector artwork, only to be intimidated by the learning curve? You're not alone. Lots of people want to create vector-like work but don't necessarily want to have to learn a whole new software just to draw a few shapes.

So… they don't.

Learn a new software that is. That's simply because for the majority of the time you can get away with creating funky shapes right here in Photoshop. Yes, that's right – no fuss, no mess. There's no need to pick up Illustrator, FreeHand or CorelDraw. All you need to do is figure out Photoshop's shape tools – in particular, the cool Custom Shape tool.

And that's what this tutorial is all about. We're going to work the Custom Shape tool (along with other tools) in order to create this picture. We'll go through loading up shape libraries, adding shapes, switching modes and choosing shape options. We'll even cover making your own custom shapes, so you can impress your friends later with your new-found vector-guru-ness. What's more, you'll even learn a few tricks to use Photoshop's filters and layer effects to spice up plain ol' shapes.

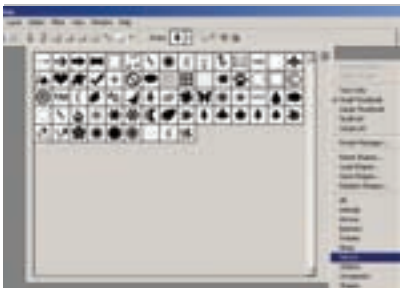
This tutorial assumes that you're relatively familiar with Photoshop and its menus, so if this is your first, you may want to refer to the Help file to see where specific menus and commands are. Then you can get cracking on this great step-by-step.

KEY SKILLS COVERED
What you'll learn

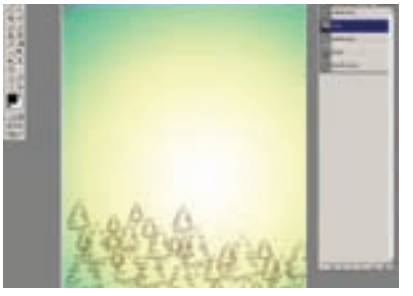
- Using the Custom Shapes tool
- Creating custom shapes
- Adding gradients

CREATE A FOREST
Once you know your tools, it's easy!

01 Getting to know the shape tools Photoshop comes with a number of shape tools, all easily accessible via the Tools menu. For this tutorial, we will mostly be concentrating on using the Custom Shape tool, which is represented by an irregular, blob-like shape. Get started by creating a new file (we picked A4) and applying a green/yellow radial gradient to the background.



02 Loading a custom shape library Click on the Custom Shape tool. In the Options menu, click the icon next to the word 'Shape' to display the Shape library. This is where all the available custom shapes are stored. Click the triangle in the top right corner of the Shape library window. Select Nature and choose Append to add new shapes to your library.



03 Draw a forest! In the Shape library, choose the Tree shape. Shapes can be drawn as shape layers, paths or filled pixels. For the trees, we're going to use paths. In the Options bar, choose the Paths button. Click the triangle next to the Custom Shape icon and choose Defined Proportions. Select Add to Path Area. Click and drag to draw many trees.

WORKS WITH | PHOTOSHOP CS AND ABOVE

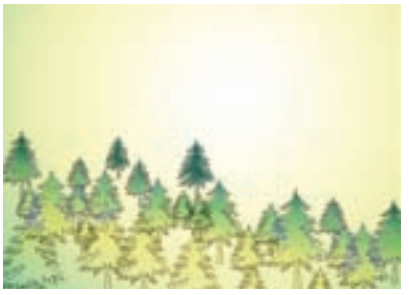
Tool School

Shape options

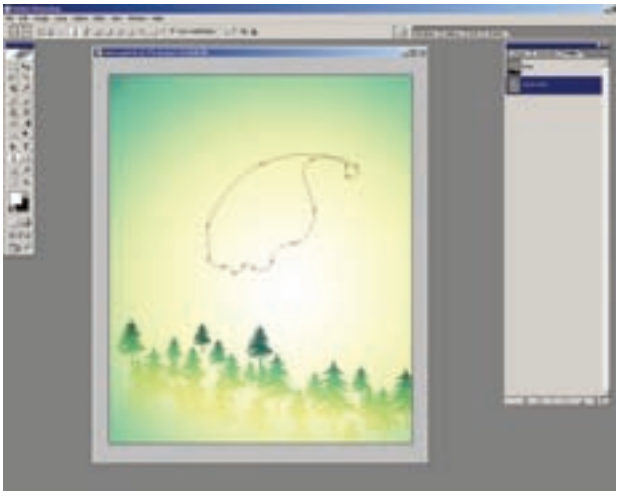
The Options menu houses a range of commands that let you control Photoshop's shape tools. From here you can choose your drawing mode (Shape Layer, Path or Fill Pixels), change how multiple shapes on the same layer react, and set shape styles and colours. You can also access specific shape tool options by choosing a shape and clicking the triangle next to the Custom Shape icon. Some tools may have additional settings; try choosing different tools in order to see their options.

ADD A BUTTERFLY

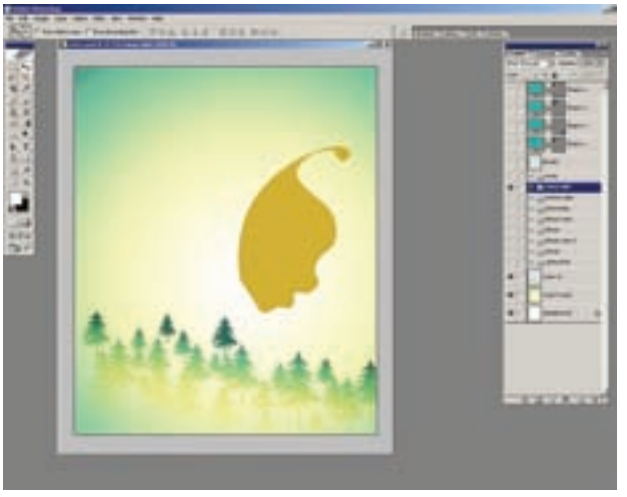
It's time to populate your forest



04 Colouring the trees You might notice that despite drawing lots of trees, you haven't created any new layers. This is because when drawing paths, they show up in the Paths menu. Click the top right arrow in the Paths palette, then click Make Selection. With your forest selected, create a new layer and apply a gradient to it. Change the lighting mode to Multiply.

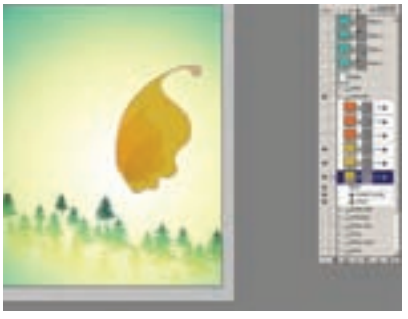


05 Drawing the butterfly wing While Photoshop comes with a wide range of ready-made custom shapes, very often you'll find yourself wanting to make your own custom-made shapes. Fortunately, this is also easy when using Photoshop. For the butterfly wing, use the Pen tool to draw a wing-like shape. Draw it as a path, not a shape.

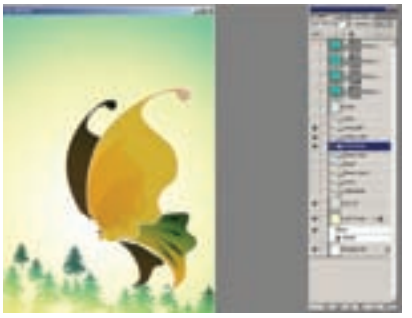


06 Define and transform When you're done, go up to Edit>Define Custom Shape. Presto! Select your new shape from the Custom Shape library. Change the drawing mode to Shape Layers. Set the Style to None and choose R:210 G:179 B:56 for the colour. Draw your shape. Use the Move tool or Transform commands to adjust it into position.

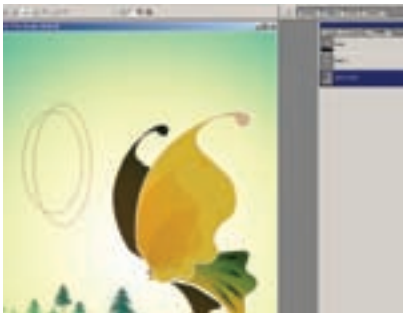
07 Super stylin' Styles can be applied to Shape layers to give them more pizzazz. Preset styles can be chosen from the Shape options menu, or custom styles can be applied later. With the wing layer selected, click Layer>Layer Style. Apply a gradient overlay, changing the Blend Mode to Pin Light. Apply a white 8-pixel stroke as well.



08 Making the most of it… To give the wing more texture, use the wing shape to draw two more wings. Change their lighting mode to Multiply. Move them into position above the main wing, and resize and rotate them to fit. Apply a layer style if you like. Now your butterfly's wing looks like it has a neat pattern on it.



09 Wing things Repeat steps five to eight to create the lower wing of the butterfly. However, instead of giving it a white stroke outline, use the Freeform Pen tool to draw an irregular white shape on a layer beneath the shape. Reuse your wing shapes to create the dark brown wings, and move them behind the other wing shape layers.



10 Body beautiful For the butterfly's body, select the Circle Shape tool. Set it to Paths, and choose Subtract from Path Area. In the Ellipse options pane, choose Unconstrained. Draw an oval shape, then a second bigger oval slightly to the right. Make sure the two shapes overlap. Select the path and hit Edit>Define Custom Shape.

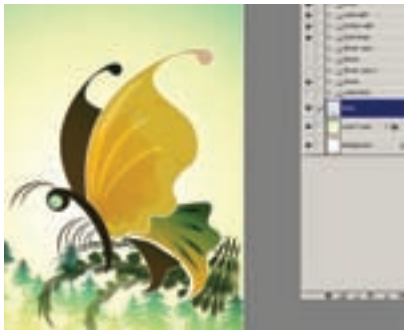
WEB RESOURCES | GET FREE CUSTOM SHAPES FROM THE GRAPHICXTRAS SITE AT WWW.GRAPHICXTRAS.COM

A SPARKLING FINISH

And now for a bit of razzle dazzle

11 Less is more By choosing Subtract, the area where the shapes overlapped was ignored, leaving us with a nice crescent shape. Use this shape to create the butterfly's body. Use the same process to create another shape for the feelers and legs, and draw in an eye. Reuse the body shape with some layer styles to add more zing to the wings. Use the Fern shape from the Nature set to add a leaf under the butterfly.

12 Rasterizing shapes Shapes can be altered with filters for interesting results. However, they have to be rasterized first. Rasterizing a shape layer means that the shape can no longer be edited from its path. Rasterized shapes are not scalable – if you stretch them they will appear blurry. To rasterize the shape layer, go to Layer>Rasterize>Shape.



13 Twirly tendrils Now go to Filters and apply a Distort>Twirl. Repeat to make two more leaves, choosing slightly different colours. When you're done, apply a drop shadow layer effect to all the leaves, and rearrange them in your Layers palette so they are underneath the butterfly.

14 Funky flowers The flowers can be simply created using ready-made custom shapes. Select Flower 6 from the Nature shape library. Draw it and apply a gradient overlay. Select Flower 5, draw it and centralise it with the previous flower. Use the Ellipse tool to draw the white dot in the centre. Repeat to make two more flowers.

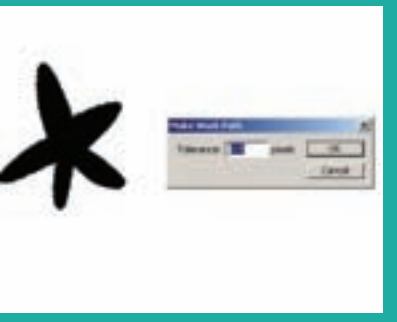
15 White elements Draw the white birds with the Bird 2 shape found in the Animals library. Use the Ellipse tool to draw circles, and the Rectangle tool to add the stripes. Make sure you are working in Add to Shape Area, or you'll end up with lots of layers. We applied a Gaussian blur to some circles to get the fuzzy bits.

16 Border and… done! Create a new layer and fill it with blue. Draw a large rounded rectangle shape with a radius of 100 pixels. Centralise it, then in the Paths palette hit Make Selection. Select the blue-filled layer and hit Delete. Toss the rounded rectangle shape layer, then decorate the edges of the border with custom shapes from the Ornaments library.

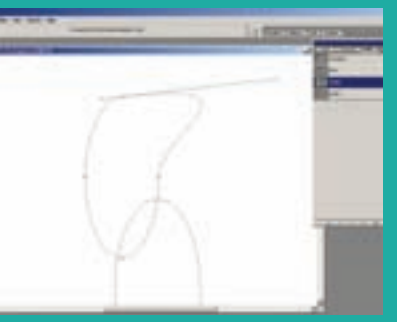
Make your own custom shapes

While Photoshop comes loaded with shape libraries, it's still much more satisfying to make your very own custom shapes for use in your artwork. In this tutorial, we used a Pen tool to draw a custom shape. You can also use shape and selection tools to make your own shapes.

01 Using drawing tools Anything which can be converted into a path can be made into a custom shape. The illustration shows shapes created with different tools. Drawing tools such Pen and Shape are best used to create smooth, well-defined custom shapes.



02 Using selection tools Selection tools can also be used to create shapes, but as they're raster-based, the shapes won't be as smooth. They can be useful in creating more organic custom shapes, but convert the selection to paths (Paths palette) first.



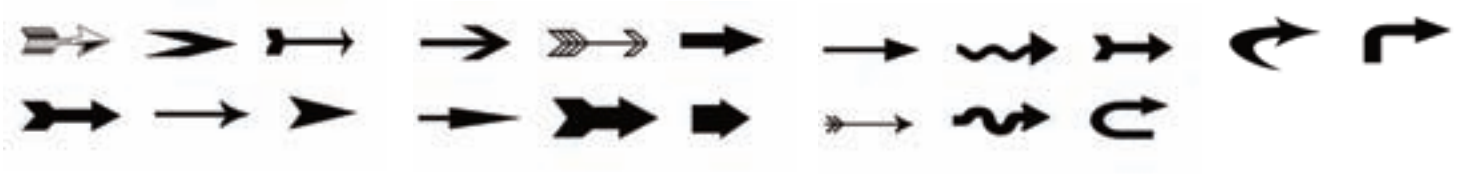
03 Editing a path Once a path is created, it can be edited via the Path Selection and Direct Selection tools. Edited shapes should be resaved as new shapes if you want to reuse them. Hit Edit>Define Custom Shape to save paths as custom shapes.

CUSTOM SHAPES IN FULL

Your at-a-glance look at the default Photoshop shapes

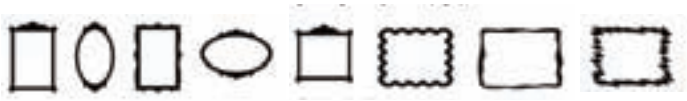
Animals

Arrows



Banners

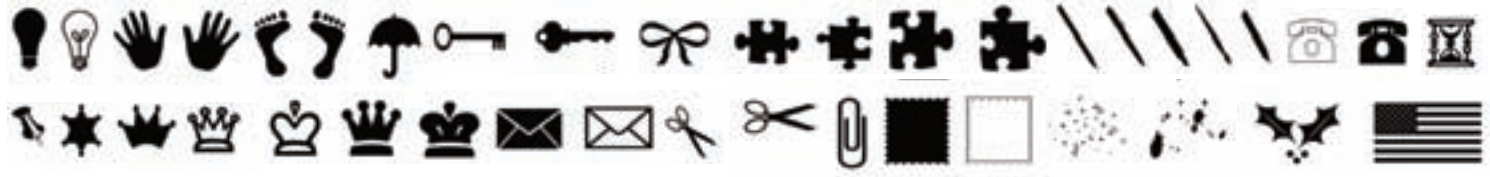
Frames



Music

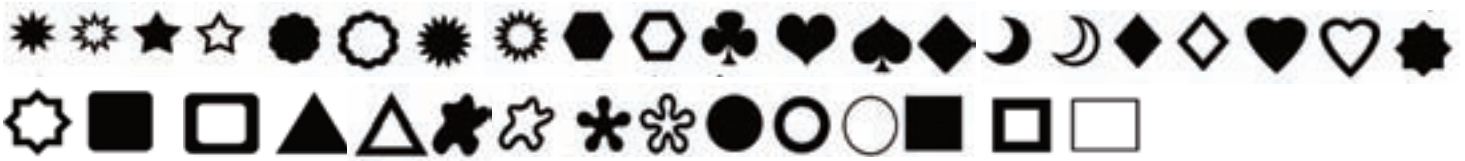
Nature

Objects



Ornaments

Shapes

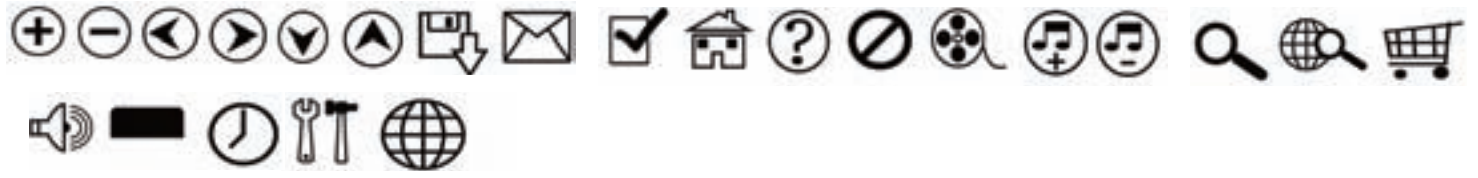


Symbols

Talk bubbles

Tiles

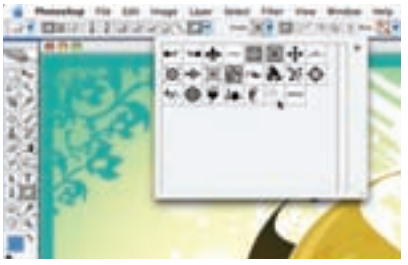
Web



INSTALL CUSTOM SHAPES

Access the options and install new ones

As you can see from these pages, there are a lot of custom shapes installed in Photoshop for you to load up. You can browse them section by section, or load all of them in one go. Plus, there are loads of shapes to be found on the Internet that extend your options even more. Here we show you how to select different shapes and load in new ones.

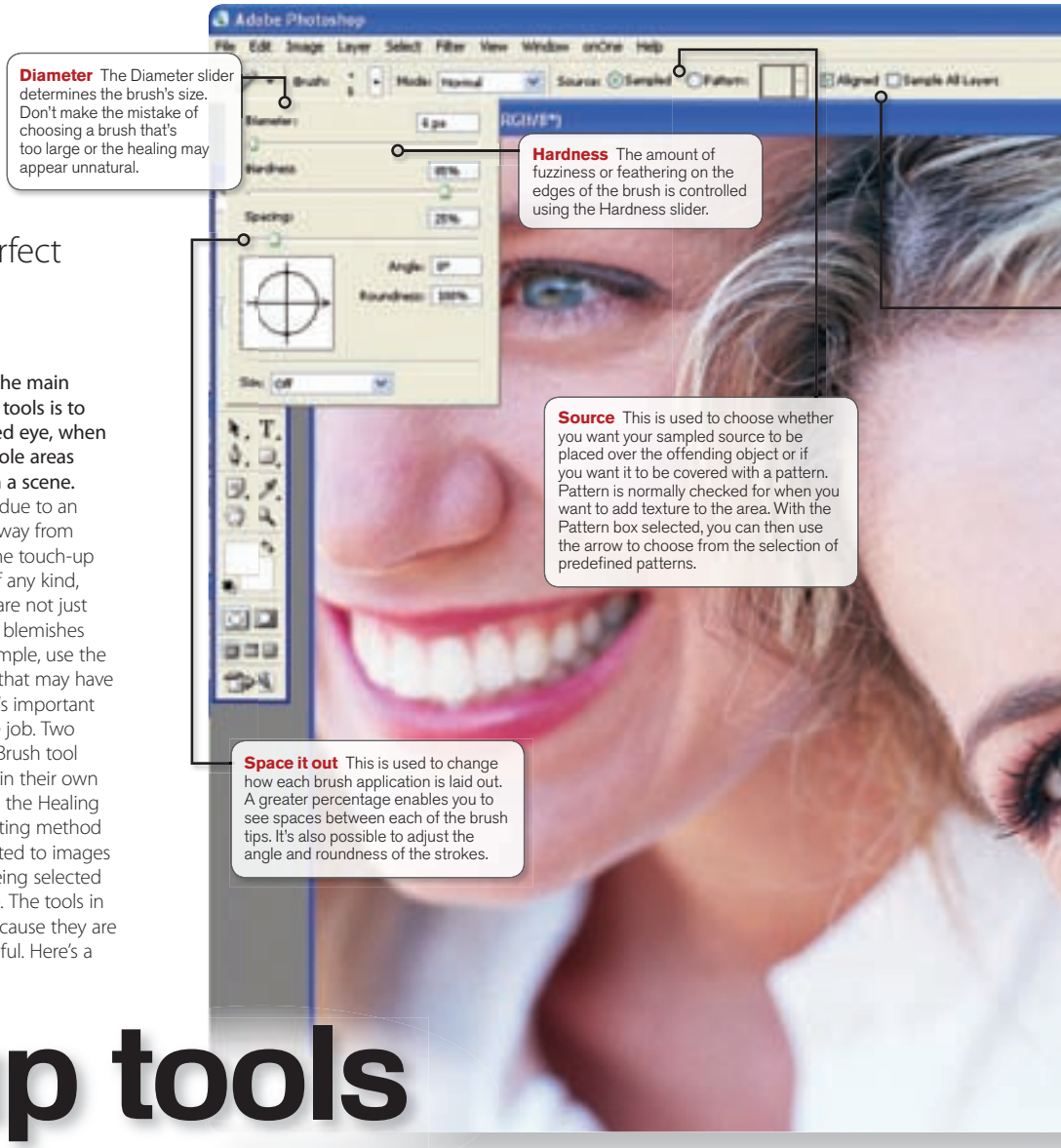


01 **Go with the default** You can get a long way with the default shapes. To access them, select the Custom Shape tool from the toolbar and then click the arrow next to the shape thumbnail on the top Options bar. A window will drop down with the currently-selected shapes.

02 **Other groups** To access the different categories of shapes, click the arrow in the drop-down window that has just appeared. Select a group, click OK when the message appears asking if you want to replace the current shape selection, and then go about your business.

03 **Load other shapes** To load up shapes downloaded form the Internet, open up the drop-down window and click the little arrow. Select Load Shapes… and then navigate to where the new shapes are. Click Load, and they will appear in your window.

Eliminate flaws from otherwise perfect photographs using Photoshop's phenomenal touch-up tools…


Diameter The Diameter slider determines the brush's size. Don't make the mistake of choosing a brush that's too large or the healing may appear unnatural.
Hardness The amount of fuzziness or feathering on the edges of the brush is controlled using the Hardness slider.
Source This is used to choose whether you want your sampled source to be placed over the offending object or if you want it to be covered with a pattern. Pattern is normally checked for when you want to add texture to the area. With the Pattern box selected, you can then use the arrow to choose from the selection of predefined patterns.
Space it out This is used to change how each brush application is laid out. A greater percentage enables you to see spaces between each of the brush tips. It's also possible to adjust the angle and roundness of the strokes.

It's commonly assumed that the main use of Photoshop's touch-up tools is to remove small blemishes or red eye, when in fact they can resurface whole areas or remove large objects from a scene. An image may be well-lit and composed, but due to an obstructive object – your attention is drawn away from other areas. This can be solved using one of the touch-up tools. If you have an image containing flaws of any kind, this tool selection can't be ignored. The tools are not just useful for getting rid of someone's wrinkles or blemishes – there are many more uses for them. For example, use the healing tools to get rid of dust or water spots that may have been on your camera lens. As with any tool, it's important to choose the correct one from the set for the job. Two of the tools within this group are the Healing Brush tool and the Patch tool, which are both invaluable in their own way and suited to different tasks. For example, the Healing Brush is better used in situations where a painting method is needed, whereas the Patch tool is better suited to images that would benefit from the offending area being selected and then filled with another part of the image. The tools in this toolset really will improve your images, because they are not only easy to use but also incredibly powerful. Here's a closer look at what they do…

Touch-up tools

Healing tool

Seamless removal of unwanted elements

The Healing tool is useful when you want to remove features without any signs of repetition in the image. First set the brush size, then set Source to Sampled. The tool copies the texture from the area you first sampled, while retaining the current colour and brightness values. Alt-click the area to be sampled and paint out the element you want to remove. The main advantage of the Healing tool is that it matches the texture, shading and lighting to the original. The Clone Stamp tool is effective for removing objects, but the Healing Brush tool is in many ways superior. This one is special, because it merges the background with the source area detail as you paint. Be sure to choose the right brush size and stroke for the image.

Spot Healing tool

A magical kind of healing

The Spot Healing tool has been enhanced in CS2. It's quick because it doesn't need a source point to be defined. Brush size and blending mode can also be defined from the top menu bar. This tool really is miraculous: you drag it over the flaw you want to remove and watch it disappear as the surrounding area blends into it. You may think you've made your image worse by drawing a black mark over it, but it will disappear. If a brush is too big or strokes too long or in the wrong direction, the healing may be unsuccessful. This tool is the fastest, least destructive method for many jobs, as it makes an intelligent guess at the texture that should cover the blemish. It's best on blemishes or small marks.

Touch-up using tablets For more control and accuracy, use the Size pull-down menu to select Pen Pressure or Stylus Wheel when you have a graphics tablet linked up to your computer.
Aligned Check this when you want your sample area to parallel your paint strokes even if you stop and start repeatedly. Without this checked, each new stroke will apply the data from the first sample point. This is where you can also control the size of your brush

Tip

Quick access

There is a quicker way to access the healing tools – by pressing the J key. A speedier way of changing the brush size is to use the left and right bracket keys to toggle between them, making the whole healing process even easier.

Tip

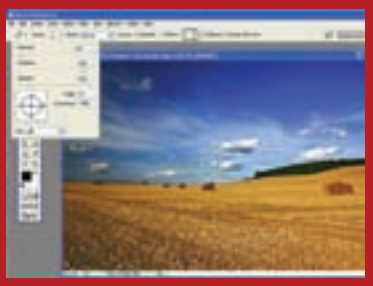
One-click brushes

When using the healing tools, there is an alternative to using the arrow by the Brush heading in the Options bar to bring up the Brush Selection window. Select Healing/Spot Healing: right-click the image to see the panel.

More Healing brush uses

Resurface an area or remove large objects

To get rid of large objects, work on elements one at a time with a brush diameter no more than 10% of the width/height of the image. Use short squiggly strokes.



01 Adjust settings

You can adjust settings by clicking the arrow beside Brush in the Options bar. Don't make it too large, or an unwanted element may appear in the area you've dragged the brush across.

02 Start painting

Alt-click to define a source point for your healing. Set the Source in the top menu bar to Sampled, and begin to paint over the flaw or object for removal. Reduce the hardness of the brush so the result isn't quite so harsh.

03 Troubleshooting

Paint over the object until it's gone. If it doesn't look right, change the direction of the strokes so they move away from the object you're introducing. If the healed area is blurred, your brush is too big.

Patch tool

Do a little patchwork

The Patch tool may remind you of the Lasso, as it selects an area or element by drawing around it. Once you've got your selection, move the mouse over other areas of the image and they'll be placed in the area of the first selection you drew. This is useful for removing larger objects, as you can draw around them in the first stage of the process then move your mouse to locate the appropriate part of the image to replace it with. It also matches properties such as light, texture and shading of the selected area to the newly applied pixels, blending them in. Ensure the Source option is selected and scour the image for an appropriate part. This tool may not be suitable for all types of background.

Red Eye tool

Eliminate those devil eyes

Red eye is a common problem. It's caused by a flash mounted close to the lens so it reflects back from the subject's retina, but can be corrected with Photoshop's Red Eye tool. Select the Red Eye tool from the toolbar. A crosshair will appear – drag it to form a rectangle over the pupil. Now click the red area, and as if by magic Photoshop will identify the red area of the pupil and darken it! Don't let red eye spoil a perfectly good photo. If you don't want to use the default settings, the tool allows you to adjust the size of the pupil and the amount it is darkened. The red eye may not disappear completely with the first application, so keep drawing the square over the area until it does. Note that the tool will only work on images in RGB or Lab mode.

KEY SKILLS COVERED
What you'll learn

- MENU CONSTRUCTION
- BUTTON CREATION
- FEATHERING
- TEXT APPLICATION

Design unique DVD menus

Make your home movies extra special by creating a professional-looking DVD menu

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
About 1 hour

YOUR EXPERT
Zoe Mutter

ON THE CD
Image files and DVD templates

Photoshop is the ideal application for designing classy DVD menus. It has preset document sizes and a range of filters and effects that will make this an easy task.

You could also produce scene menus in addition to your main menu screen. Often you won't even have to create a new design, as it's common for scene menus to be similar to or the same as the main screen. Depending on the theme of your DVD, you'll employ various effects to create the appropriate style, and it's possible to also create menu buttons. As we'll mainly focus on their design, we'll only touch on the complexities of the programs that recognise button layers. Also, be aware that because you're designing for TV you'll be working to 72dpi instead of the usual 300dpi print quality. Any pixelation in the design disappears when viewed on-screen.

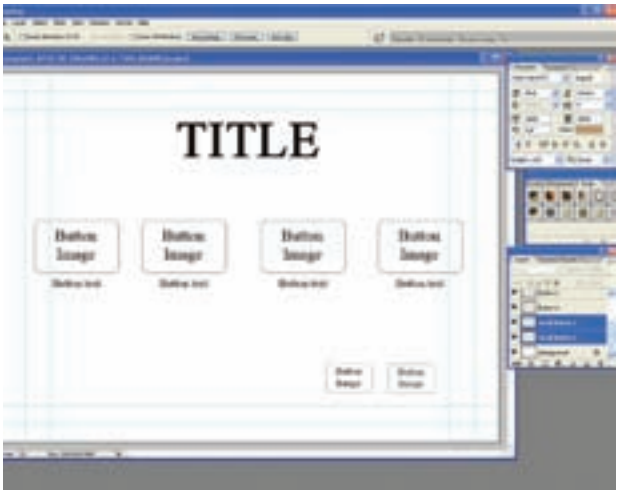
Many of the DVD authoring programs are equipped with pre-designed menu templates, but it's great to create them from scratch and personalise their design. When doing this, it's important that the theme for your menu is consistent with that of the movie, and displays design unity throughout. It's vital to choose the correct background image, as it needs to be powerful but not too cluttered, and also have a composition providing space for the buttons and titles. By combining this with carefully selected digital stills for buttons, text and effects, you'll be well on your way to a great-looking menu design.

Over the next few pages we'll show you how to design a menu for a holiday DVD. We're including button creation – but not all DVD software will allow for layered Photoshop files, so do check before you get carried away! You'll also find a few other templates for a DVD menu on the disc, so feel free to use these and tweak them as you see fit. The important thing is that you end up with a menu perfectly suited to the disc's content.

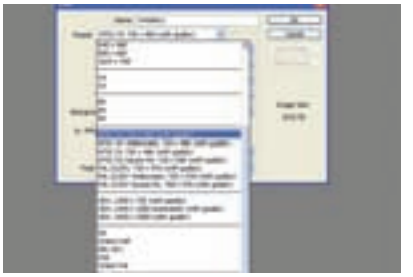
WORKS WITH | PHOTOSHOP CS AND ABOVE

PLAN YOUR DESIGN

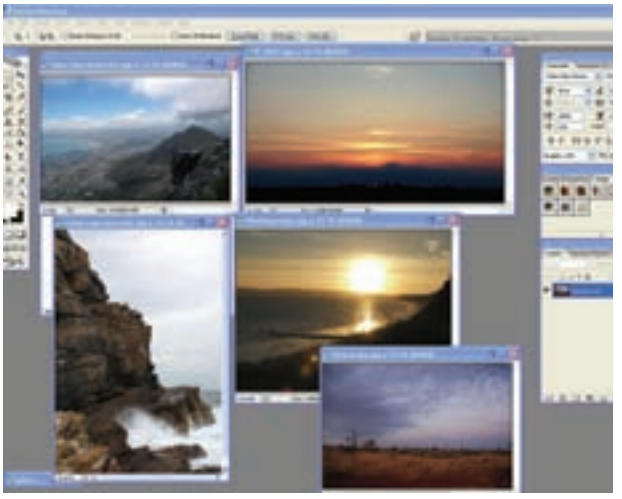
Preparation is everything



01 Map out your menu arrangement
Begin by planning the design on paper, as it will help you visualise your menu before even entering Photoshop. It's also the best way to quickly plan out different variations of layout and placing of buttons and text. Alternatively, use simple shapes and text to represent different areas of the menu.



02 Guide your way Photoshop provides preset file sizes relating to the video screen size that you view your menu on. You have the option to choose between NTSC (operating predominantly in the US and Japan), PAL (used mainly in the UK and Europe) or HDV, and can also select widescreen dimensions for each. The new document will include guides to show Title Safe and Action Safe zones.



03 Image options
Now choose a background image. Gather all suitable images and compare them with each other to see which is most effective. Ideally you're looking for a well-composed, landscape-oriented photo with suitable areas for buttons and text to be overlaid. Being the most prominent part of the menu, it should strongly represent your movie's theme.

04 Avoid distortion The preset document size not only tells you the correct dimensions of your screen, but also the background image size. It should not be significantly smaller, as distortion will occur when it's resized. This image fitted all the criteria for a perfect background image, so open it up from this issue's CD.

05 Background enhancements
Photoshop has an incredible range of tools to improve your images, such as making them brighter. Choose Image>Adjustments>Levels. We moved the Highlight level slider left to meet the end of the histogram, and the Shadow level slider to the right. The Midtone slider was also moved left slightly, increasing overall brightness.

06 Artistic touch
Images that feature skies or have a lot of space in them are often suitable as backgrounds, because they've got areas to place buttons and text. It's a good idea to soften your background image slightly. We achieved this by selecting Filter>Artistic>Dry Brush, leaving it on default settings. The image doesn't look too painted but is more aesthetically appealing.

Expert Tip

The importance of quality images

Avoid using a video grab from your filmed footage as a background or button image. It's best to use a still from a digital camera – the quality is far better.

Web Resources

Stock photography cheats

If you have no suitable images, stock photography sites such as iStockphoto may contain perfect images to use Also do a web search for free image sites. There are loads out there and you might find the perfect shot for your needs. Our favourite is **www.sxc.hu**

Design elements

Get these right, and you'll have a solid foundation to work on

If this scene makes you long to pack your bags and head out for an adrenaline-packed safari right now, then the DVD menu has done its job…

Title Titles can really help a menu stand out, so make them prominent and in a style and colour that relates to the overall design.

Action Safe or Title Safe areas All of the text and images are within the Action Safe (outer rectangle) and Title Safe (inner rectangle) Areas, and are therefore easily visible by the viewer.

Background image A background image should not be too cluttered and busy, as it makes it difficult for text or buttons that are laid over it to be visible.

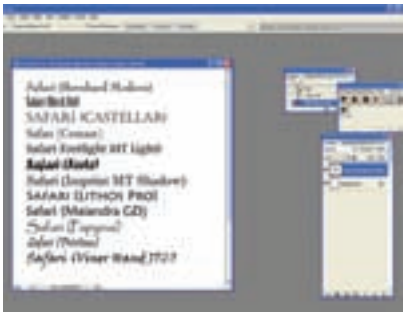
Buttons There are endless types of buttons you can create. We have used buttons that display text and an image separately, and those that combine a 3D-looking button shape with overlaid text.

INCORPORATE TEXT

Label up the menu areas

07 Copy and paste Now you have an enhanced image, choose Select>All and Edit>Copy. Move across to your correctly sized blank document and select Edit>Paste. Choose Edit>Free Transform and resize it to fit if necessary. You'll also be able to see if it's unsuitable if important parts of the image are outside the Action Safe zone (or outside the inner rectangle).

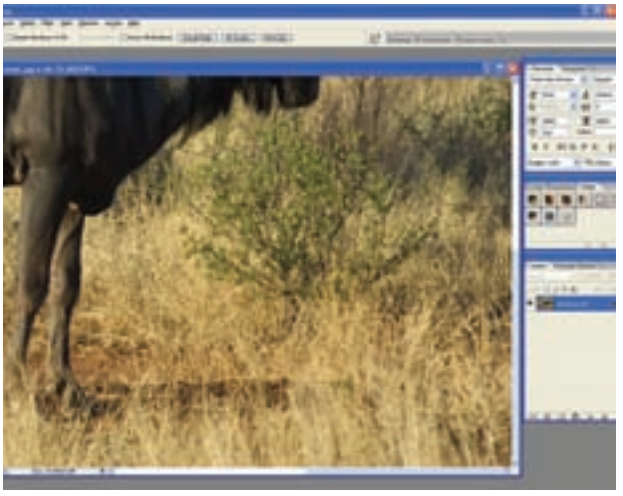
08 Title placement The image we chose has a perfect area for our title – in the top section of sky. Place type or buttons in areas that are the opposite colour to the text, so they contrast. It's best if they are not detailed or complicated, as this makes it difficult to see what's placed on top. Titles must stay inside the outer guidelines.



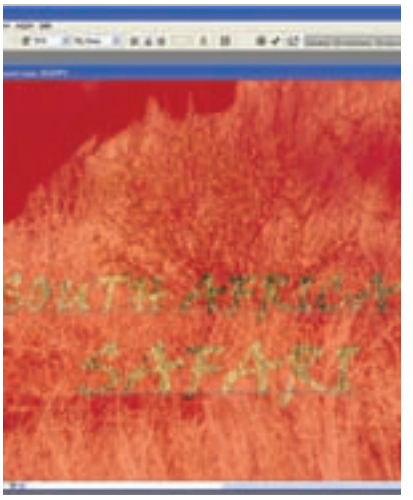
09 Terrific text It's important to experiment with different types of text. The typeface should correspond with the theme and overall menu appearance. Type your text in a variety of fonts and compare them. From the list of fonts, we chose Viner Hand ITC. If you're using a Mac this isn't available, so use a similar font from the list.

COMBINE PHOTOGRAPHS AND TEXT TO MAKE BUTTONS

The power to move through things

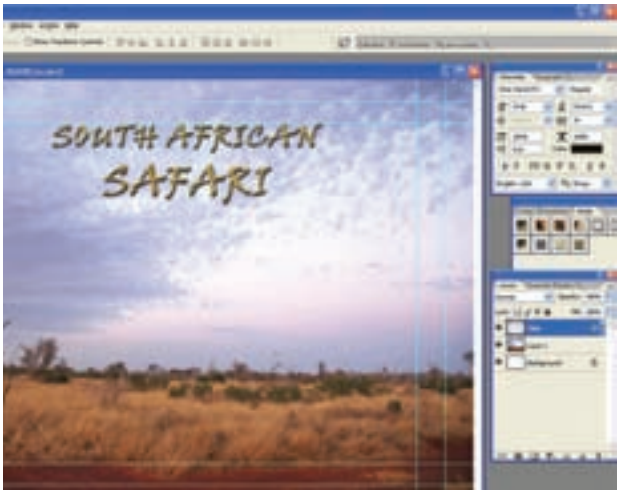


10 Images in text You can beef up delicate fonts by adding a drop shadow or expanding the outline. If bold isn't an option, you can select it with the Magic Wand, choose Select>Modify>Expand, enter an appropriate value and fill the enlarged outline. For our title, we decided to use an image with an area of grass to fill our text. Open the 'black beast' file from the CD.

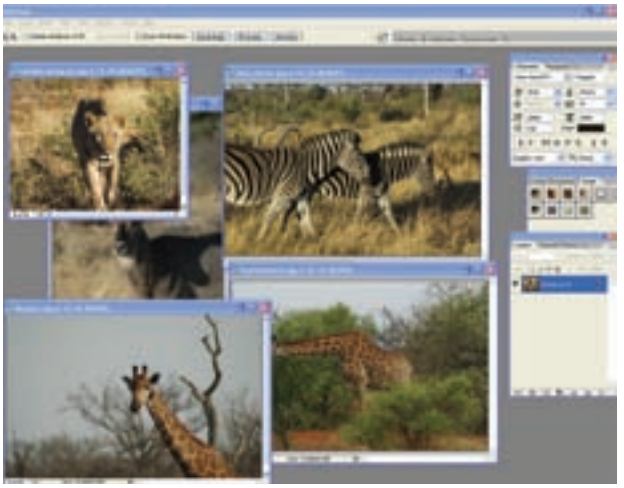


11 Beef up your font Select the Horizontal Type Mask from the toolbar. Go to Layer>Duplicate Layer and turn off the visibility of your original background layer. Our font is thin, so we selected Window>Character and chose the Faux Bold icon. To enhance the Type Mask further, go to Select>Modify>Expand and enter around 2px after typing your text. Make sure all text is over 20pt.

12 Delete the background Now choose Select>Inverse and then press Delete. Choose Select>All and then Edit>Copy. Move over to your menu document and choose Edit>Paste to paste your text onto a new layer. You may also need to resize it using Edit>Free Transform. Ensure that your text is also within the Title Safe Area, which is the inner line of the grid.



13 Stylish type Click on the Add Layer Style icon in the Layers palette. Choose Drop Shadow and enter an Angle of 120, Distance of 2, Spread of 7 and Size of 2. Choose Bevel and Emboss, and change the Size to 1. At this stage we found our grass text to be too light, so we applied a colour overlay and lowered its Opacity value to 41%.



14 Button images Instead of creating plain coloured buttons, it can look better to integrate your images. This allows you to be more adventurous with your button design. You can make your images look three-dimensional, but we simply faded the edges. First compare all your possible images and then choose suitable, strong digital stills for each button.

Recognising layers

Highlights, layers and DVD authoring

Creating buttons that will work in a variety of DVD authoring programs is a complex area that we'll only touch on, as our focus is the layout of the menu as a whole. DVD authoring programs recognise them in different ways. For example, Adobe Encore DVD recognises layers that buttons are on, and DVD Studio Pro recognises layers but needs blank layers between button groups to act as dividers – you'd have to rasterize effects too, to make them visible. You can also create various button states and highlights for when a button is activated. When doing this and intending your menu to be recognised by Adobe Encore, you need to create complex layer sets using the prefix (+) in front of the button title for the set to be identified by. For example (+) Play All. Elements making up each button will be put in this layer set. Highlights (or sub pictures) can also be added for when the button is activated, and can consist of different colours, each on a separate layer in the set. These are recognised by prefixes like (=1) Photographs (=2) Photographs.

Tool School

Use layer styles to enhance buttons

Save time reapplying layer styles to each button text by clicking New Style in the Layer Styles window and naming it accordingly. It now appears in your Styles palette. Drag this onto each text layer you want it applied to.

BUTTON IMAGE EFFECTS

Make them something special

15 Soften the edge Copy and paste your image onto a new layer, turn off the visibility of the background image and then choose the Rectangular Marquee tool. Enter 70 into the Feather box. Draw a marquee around the image's strongest area. Choose Select>Inverse and then press Delete. With the top layer active, choose Select>All and then Edit>Copy. Now enhance these images using the Levels tool, as you did with the background.

16 Layout variations Paste your image into the menu document. There are many variations of DVD menu layout. Drawing variations on paper is the quickest way to try out different layouts of the menu. Repeat this for each image. We've included templates on the disc illustrating different button, text and title layouts.

17 Make the images fit You may have to resize your photographs to make them fit your menu design. Select Edit>Free Transform and then drag the handles in until they are a suitable size. We needed to create four main buttons, and made sure they were the same size by resizing one, overlaying another button onto it and then resizing that one to match.

18 Use the grid Buttons should be evenly distributed, so choose View>Show>Grid. This brings up a grid of squares that you can use to space out your button images. We chose to use two grid squares between each button. You can also use these grids to size your button images against. To move all layers at once, Ctrl-click (PC) or Apple-click (Mac) to select multiple layers.

DVD AUTHORING APPLICATION OVERVIEW

Five of the main programs to import your menu design into

For this tutorial we've concentrated on getting the design of the actual DVD menu sorted out and haven't really examined getting the menu into your DVD authoring program. The reason for this is simple – each program has different ways of working and has very different guidelines. In this panel we've given a brief outline of what the most popular packages will work with, although please note that this is a VERY brief guide. To go into any depth would require most of the magazine, so the best way to find out if your particular software accepts Photoshop layers or discover how it works with buttons is to take a deep breath and open up the manual!

Adobe Encore DVD 2.0

WEB: www.adobe.com
PRICE: £245

The great thing about Encore is that if you open your Photoshop menu in it and want to change the placement of layers of the PSD or amend text, the program allows you to do just that. As we have mentioned previously, this Adobe application works hand in hand and is highly compatible with Photoshop's layered files, because it recognises every element of the layers that make up the buttons.

Adobe Premiere Elements 2.0

WEB: www.adobe.com
PRICE: £59

As Photoshop can save multi-layered PSD files, it's the ideal app to create menus recognised in Premiere. If using Photoshop Elements, there's a feature under File>New>DVD Template Editor allowing you to design your background, then easily apply buttons to the menu. Once you've finished customising your buttons and menu and have exited the Template Editor, you can adjust all elements of the layered PSD file it creates.

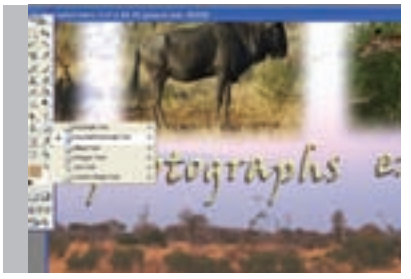
ALERT | WHEN SCALING IMAGES, DO NOT SHRINK DOWN AND THEN TRY TO SCALE UP AGAIN. YOU'LL END UP WITH A MESS OF PIXELS

AS BRIGHT AS A BUTTON

Add some final flourishes

19 Adding text to your buttons Repeat the type mask process (as we did for the title). This time around, use a smaller font and write the button titles in lower case. The grid lines will help you to place the text. Again, apply a drop shadow and a Bevel and Emboss layer style, both on their default settings. Finally, apply a slightly lighter Color Overlay layer style than before, with lowered opacity.

21 Make it 3D Now create text for the button, slightly smaller than the other button text but using the same method. Choose a beige colour to fill your button shape. Draw a rounded rectangle around this text. To create a three-dimensional effect, add a Drop Shadow layer style on default settings, followed by a Bevel and Emboss layer style on default settings.



20 Creating smaller buttons You may not want all your buttons to be comprised of separate text and images. We created smaller buttons for less important parts of the menu that combined the image and text in one. Position less important buttons in the corner of your menu and reduce the type size. To make three-dimensional buttons, select the Shape tool and choose the Rounded Rectangular tool.

22 Simplistic button highlights Ensure your background colour is set to white and choose the Dodge tool. Apply two diagonal lines across each button. If it's not already, place your button layer under the text layer. Transform the first button's size if needed, to make the text fit inside. Repeat this for the other button. Finally, save your file as a PSD, because applications such as Premiere will recognise the different layers of a PSD file.

Expert Tip

Points to remember

When creating your menu, be sure that all your buttons measure at least 70x60 pixels for them to be visible when viewed. Also make sure the main text is larger than 18-20pts. And remember that your menu needs to be created using Video Safe RGB colours. By selecting Filter>Video>NTSC Colors, you can ensure your menu conforms to this. Background images should also be at least 24-bit RGB colour.

Pinnacle Studio 10
WEB: www.pinnaclesys.com
PRICE: £43

Pinnacle Studio 10 is an advanced editing application that also enables you to create DVD menus with its built-in DVD authoring capability. It does come equipped with menu templates, but you can still create a background and titles in Photoshop and then import them, even though you cannot import your button layers as you would with Encore and Premiere.

Ulead DVD Workshop
WEB: www.ulead.com
PRICE: £199 (box) or £179 (download)

Ulead, like most other programs, comes complete with menu templates – but you can also import single or multiple-layered images which include Photoshop PSD files. This professional DVD authoring program therefore allows you to create customised menu backgrounds combining text and images, then add your button elements within the program.

iDVD
WEB: www.store.apple.com
PRICE: £55 (for iLife 06 package)

This DVD authoring program provides you with Apple-designed menu templates that will help you in the creation of your own DVD. Exactly as you can with Pinnacle and Ulead, it's also possible to create your menu background and titles, and then add the buttons that are supplied with the application.

Use the Depth of Field Generator PRO plug-in

You won't feel out of your depth with this easy-to-use plug-in…

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 30 minutes

YOUR EXPERT
Zoe Mutter

Last issue we showed you how to create various depth of field effects using the filters in Photoshop. However, there are other ways of doing so, one being Richard Rosenman's plug-in, Depth of Field Generator PRO.

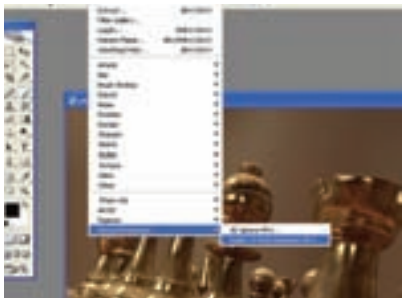
An image can often look dull if all areas or objects are of the same focus. Giving areas varying focus is an ideal way to add interest and create a more sophisticated effect. It's also a perfect way to draw attention to one part of the image. Depth of field is a difficult effect to get right, but this plug-in allows you to achieve it easily. Using this indispensable tool you'll soon be generating impressive photos with real depth. Although the plug-in does feature the option to load a depth map you have created, this isn't always necessary, as you can choose other modes to work in and then tailor your focal point from there. You're also free to choose where your image is in focus and what areas are blurred. Although there are tools allowing this in Photoshop, such as the Lens Filter, this plug-in is advanced in its capabilities, yet makes the process so simple.

Depth of Field Generator PRO provides an automatic solution to depth of field problems and uses a range of algorithms to aid you in the process. The plug-in can be applied to single or sequential images. It can only be applied to RGB images so if, say, you're working with a CMYK image, select Image>Mode>RGB to convert it first. Whether it's a narrow or long depth of field effect, this plug-in does it all.

For more info on Depth of Field Generator PRO or to buy a copy for $59.99, go to **www.richardrosenman.com**. Or why not try your luck and enter our competition to win a copy?

ADD SOME DEPTH TO YOUR IMAGE

Do it the easy way with Depth of Field Generator PRO



01 Starting off Place the plug-in into your Photoshop Plugins folder. Launch Photoshop and open the image you'll be working on. Go to Filter>Richard Rosenman>Depth of Field Generator PRO. You'll see the image in the Preview window, and can zoom in and out of it. The default mode is Fixed Defocus, which means all areas will have the same defocus.

02 Choose your mode For more control over the focus of the image, switch the mode to Depth Map. Click Load under the Mode pull-down menu to load your depth map. A depth map is a greyscale image where different objects within the image are various colours of grey, depending on their distance from the lens and how much focus they have. The darker shades represent areas that have least focus.

03 Depth maps You can load a depth map that you've created, but it is also possible to experiment and create depth of field effects without one. However, for this example we shall be using one. Depth maps are easy to create in Photoshop and 3D applications – and to see it click on View Depth. By zooming in to the image you can see the effect more closely.

04 Begin defocusing Now you can start to defocus the image and create a depth of field effect. In the Aperture section, increase the Size to 16. This is where the effect really becomes noticeable. The plug-in's main power is its ability to use depth maps to change the focal point. However, you can alter this by changing the Mode pull-down to Vertical Gradient or clicking the Preview window.

05 Enhance the highlights The plug-in has a feature simulating a natural depth of field effect where highlights look blown out. To see them, click View Selected to show currently selected highlights, then View Processed. This shows the highlights and what they will look like. To bring out highlights in RGB mode, move the Threshold slider to 230 and boost their luminance by moving the Enhance slider to 40.

06 Adjust Aperture It's possible to take your depth of field effect even further. Since changing the shape of the Aperture you may find the effect appears slightly unnatural. This can be easily rectified by adjusting the Angle slider in the Aperture section to 20, for this example, and the Curvature slider to 35. Doing this makes the effect slightly less harsh.

07 Edge experiment One problem that can occur when there's a highly focused object in front of a blurred background is that edge artefacts are produced. Depth of Field Generator PRO has a tool to deal with this. Click Alias Depth Map in the Edges section and select the amount of the edge you want to correct by moving the Edge Threshold slider to 20 and the Blur to 60 to lessen their harshness. To see edges, hit View.

08 Change your focal point The Depth Selection tool is a selective focal point option that's useful for experimenting with placement of focus and blurring. The Focal Depth slider in the Depth section lets you change the focal point of the Depth Map without having to generate a new one. Hit View Focus to see where the focal point lies. You can set the focal point by clicking in the Preview window – eg move the Focal Depth slider or click another point in the window to make another chess piece the focal point.

Expert Tip

Mac users don't fret

Depth of Field Generator PRO is only available for PC. However, those of you who use Macs can also create depth of field effects with the help of plug-ins. Andromeda's VariFocus filter is available for both Mac and PC, and lets you focus and defocus features in your image with custom control. Find out more at **www.andromeda.com**.

Win a copy of Depth of Field Generator PRO

Richard Rosenman has offered to give away copies of Depth of Field Generator PRO to three lucky readers. The plug-in, worth $59.99, can be yours by answering this simple question: In a natural depth of field, what is the name of the effect when highlights appear blown out? Email your answers to **PCR@imagine-publishing.co.uk** by 16 May 2006, and you could win! Please note, this plug-in is PC only.

Advice

Visit the advice centre for help in fixing photos, solutions to your image-editing problems and directions to helpful destinations on the web

Your expert panel…

GEORGE CAIRNS
A Photoshop user for many years, George can tackle any problem

ZOE MUTTER
The newest member of the team, Zoe is a whizz at quickly correcting photos

JO COLE
The web is awash with useful sites, and Jo brings you the best ones out there

What you'll find in this section

Q+A
Get to the bottom of your image-editing woes in this part

PHOTO FIX
Send us your problem shots for advice on making them all better

RESOURCES
We guide you to the best websites for tutorials and instruction in using the Photoshop software

Send your questions to…

Post your questions to *Photoshop Creative* Q&A, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EQ.

Alternatively you can email us at **PCR@imagine-publishing.co.uk**.

Q+A

Let us sort out your image-editing quandaries

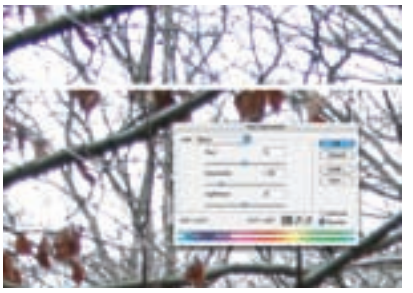
Abolishing aberration

Q I joined a stock photo library and have had some success in getting pictures accepted. However, I recently had a shot rejected due to 'chromatic aberration'. What is this and how can I fix it in Photoshop?
Gary Lowe

A Chromatic aberration is a colour-related phenomenon that becomes visible in your photos as a type of colour fringing. You can usually find these unsightly colour fringes in areas where there's a high contrast between dark and light objects.

Around the edge of some contrasting objects you tend to see cyan fringes flaring away from the centre of the photo. Red fringes usually flare towards the centre of the shot. These colour fringes are caused by the fact that different colours have different sized wavelengths, and your digital camera has difficulty focusing the varying colours to the same part of the image. The red, green and blue colour receptors in our eyes could be susceptible to chromatic aberration style fringes, but a yellow pigment in the eye helps overcome this problem. Cameras are not so sophisticated and need a bit of help.

Our example of a typical chromatic aberration problem shows a huge blue fringe clinging to the edge of a tree branch. By changing the Fix Blue/Yellow Fringe slider's amount to -13 we can shift the fringe a little to reduce it, but can't banish entirely. If we push the slider too far there's a danger we might add new colour fringes to the opposite side of the branch.



Banish blue fringes using the Lens Correction filter, or reduce the saturation of the colour via the Hue/Saturation menu

An alternative way to remove colour fringes is to attack them by targeting their specific colour and reducing its saturation value. Open our example of a chromatically bothered photo, 'Fringe.jpg' from the CD and tackle the problem as follows. Go to Image>Adjustments>Hue/Saturation. Go to the Edit pull-down and select Blues. Drag the Saturation slider to the left until it reads -60. This will remove all traces of blue fringe from the shot far more effectively than the new-fangled Lens Correction filter's dedicated Chromatic Aberration sliders. The downside of using this technique is the fact that it'll only work on images which don't have other blue components in them. Our problem shot was taken in autumn and has a colour palette of browns and rusty reds, so it doesn't matter that we banish all traces of blue from the image to remove chromatic aberration colour fringes.

Tip

Can't draw to save your life?

Don't worry if you're not a talented artist; use the Custom Shapes tools to produce quick illustrations. See how it all works in our special tutorial on page 58.

Modifying selections

Make it perfect

No tool makes a perfect selection straight away. Luckily, Photoshop offers plenty of ways to modify the position of the 'marching ants' selection marquee to help fine-tune your selection. Go to Select>Modify to get selection-related options. You can smooth an existing selection or make it shrink or grow by a specified number of pixels. You can even turn a section into a border. The Modify menu is a great way to create perfect selections.

NOTES | DON'T FORGET TO VISIT OUR ONLINE FORUM, WHERE YOU CAN POST PROBLEMS AND HELP OTHERS

KEYBOARD SHORTCUTS File menu

	PC	Mac
New	Ctrl+N	Apple+N
Open	Ctrl+O	Apple+O
Open As (Windows only)	Alt+Ctrl+O	N/A
Browse	Alt+Ctrl+O	Option+Apple+O

Slideshow woes

Q Having recently bought Photoshop Elements 4.0, (my first package), I've been having a major problem my slideshows. Whenever I attempt to burn my images to a CD it returns a message that 'Adobe Photoshop has encountered a problem and needs to close down', which it then does! I'm wondering if perhaps by adding text, music, etc there is a size or capacity issue?
Nigel Morley

A We tired to bring Elements to its knees by creating a mammoth slideshow bulging with music, images

Create stylish slideshow presentations from your photo collection and burn them to disc using Elements 4.0's Slide Show Editor

More selections

Further options

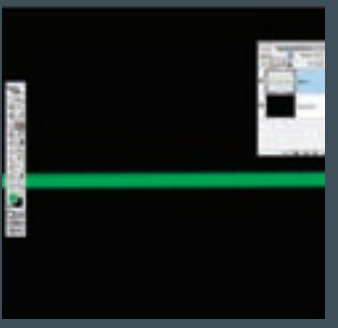
When using any tool that creates a selection marquee you can modify it by Ctrl- or right-clicking anywhere in the selected area. This invokes a pop-up menu packed with selection-modifying menu items, including Make Work Path. This lets you store the selection you've made in the Paths palette, and even edit it with the Pen tool and use the Direct Selection tool to move anchor points around and reshape the marquee.

ECG

Create ECG waves

Q I want to create a zig-zaggy heart wave for a medically themed illustration I'm working on. Is there an easy way to create this effect without drawing the shape by hand (I'm not much of an artist!)?
Matt Frazer

A Thanks to Photoshop's pixel-pushing filters you can create a realistic ECG wave in seconds from nothing more than a single brush stroke. Follow our mini walkthrough to master this simple but effective graphic-creating technique. You could adapt the technique to create soundwaves or the erratic waves created by earthquake-recording devices.



01 Draw the line Create a new document and Edit>Fill the background layer with black. Click Create a New Layer; pick green for the foreground. Now select the Brush tool. In the Brush Preset picker choose a brush size to form the basis of the wave. Hold Shift and click left and right of the screen to create a line.

02 Making waves Go to Filter>Distort>Wave. Set Wave Type to Sine and Number of Generators to 5. Make the Minimum wavelength 10, the Maximum 193. Set the Amplitude's Min value to 34 and Max to 217. In the Preview window you'll see a suitably erratic heart rate-style graph.

03 Calm down Click OK when you're happy with your preview, and Photoshop will distort your straight green line to create the ECG graphic. Our patient looks a little over-excited (perhaps they're inspired with this issue), so feel free to experiment with different values in the Wave Filter dialog to create a calmer graph!

KEYBOARD SHORTCUTS File menu

	PC	Mac
Close	Ctrl+W	Apple+W
Close All	Alt+Ctrl+W	Option+Apple+W
Close and go to Bridge	Shift+Ctrl+W	Shift+Apple+W
Save	Ctrl+S	Apple+S

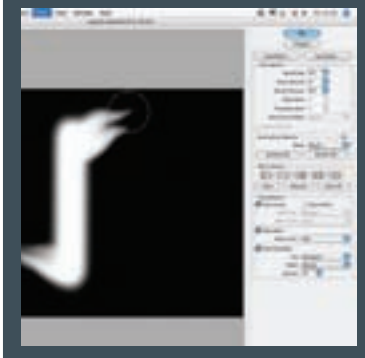
SMOKING GUN

Create spiralling smoke

Q Can you tell me how to create the effect of smoke spiralling from a gun barrel?
Denise Burdett

A Smoke is tricky to capture on camera, especially if you want a striking and dramatic effect. Luckily, Photoshop's Liquify filter has all the tools you need to turn a simple brush stroke into a wisp of smoke from your weapon. You can adapt our walkthrough to create similar effects, such as smoke billowing from the cigarette of a femme fatale (without risking anyone's health!).

01 Paint it black Open your source file and add a new layer. Edit>Fill the background layer with black. Click on the Create a New Layer icon and call it 'Smoke'. Select a soft-edged brush (B) with a diameter of 300 pixels. Hold down Shift and click at the top and bottom of the screen to create a straight stroke.



02 Distort the stroke Go to Filter>Liquify. Make it easier to see the brush stroke by ticking the Show Backdrop option. Set the mode to Behind and the Opacity to 100. Select the Forward Warp tool (W). Set the Brush Size to 370. Click and drag the cursor over the top and bottom of the white brush stroke to distort it.

03 Make waves Warp the stroke a bit more to give it a wavy shape. To add twists of turbulence, use the Twirl Clockwise tool set to 500. Add the smoke layer to the gun image. Set the opacity to 63%. Via Edit>Free Transform, scale and rotate the smoke to match the position of the gun's barrel.

and even narration, but Elements 4.0 burned it to a telly-friendly disc with no problems (though it did take 20 minutes!). To rule out the capacity issue, try creating a test slideshow with only a handful of images and a music track. If that still doesn't work, then it seems likely the problem is hardware related rather than caused by Elements 4.0. You mention your default CD burning speed is 24x. Try reducing that to 16x.

To burn the slideshow onto a CD for playback on a TV, just pop a blank disc into your CD drive. Choose the Take No Action option from the Windows dialog box that pops up. In the Slideshow Editor click Output and choose Burn to Disc. If you're a resident of Blighty or Europe, then PAL is the right format for your telly. Click OK and you'll be able to create a disc that'll run on a TV or PC when it's inserted into the CD drive. Elements claims that the disc is self-playing, but we needed to press the Play button on our Sony DVD's remote to get the show rolling.

Moving mountains

Q I tend to work with multiple layers and often need to jump from one layer to another to transform content or drag items like text around. Can you give me any tips to speed up my layer accessing and image editing workflow?
Mary McDonnel

A One of our favourite image-editing tools is the humble Move tool, as you can extend its functionality with a few

The Move tool can enable you to select and transform your image content, regardless of what layer the content is on

clicks in the Options bar. Press V to select the Move tool. In its default mode, it'll only allow you to drag around the content of the active layer in the Layers palette. Click the Auto Select Layer box in the Options bar. Now you can click any object in your work area and the Move tool will automatically select the appropriate layer in the Layers palette. This means you can select any object and move it immediately without having to trek over to the Layers palette (or even have the Layers palette visible).

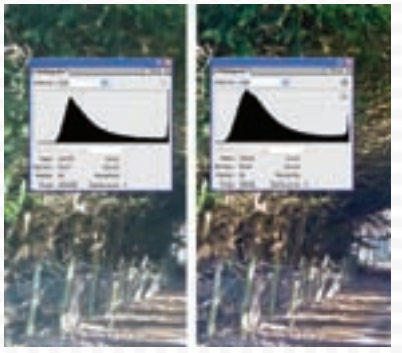
To extend the Move tool's functionality further, click Show Transform Controls. Now when you click an object, a transformation bounding box appears around it. You can drag the corner handles to scale or rotate the selected object without having to access the Edit>Transform menu.

Once you've souped up your Move tool you'll find your image editing speed will

Stay smart

Learn from Smart Fix

Elements 4.0's Auto Smart Fix menu does an amazing job of improving a pic's tonal range and brightening its colours with one click. Look at the histogram of an image before it's 'fixed', then check out the histogram of the edited image. This will give you an idea of how Smart Fix alters the image's levels. Soon you'll be able to tweak levels manually to improve your shots.



Tip

When making selections with tools like the Magic Wand, it can be tricky to sample precise areas due to the shape of the tool's particular icon. You can temporarily replace an icon with a cross-hair icon by pressing Caps Lock.

KEYBOARD SHORTCUTS File menu

	PC	Mac
Save As	Shift+Ctrl+S	Shift+Apple+S
Revert	F12	F12
Print with Preview	Alt+Ctrl+P	Option+Apple+P
Print	Ctrl+P	Apple+P

increase. CS2 even provides an option to make the Move tool automatically select and transform the entire content of a group, extending the tool's usefulness even further.

Side by side

Q **Elements 4.0's Quick Fix menu gives you a handy Before and After view option so you can see how your edited image compares to the original. Is there an equivalent option in CS2? I always find it comforting to see the result of something before deciding whether to commit to a change or not.**
Harry McEwan

A CS2 doesn't have a side-by-side Before and After view like the one you mention in Elements, but it does offer other ways for you to see your edited pixels and the originals onscreen at the same time. When you apply a filter to an image you get the option to see how the filter will change the image in the main work area as well as in the filter window. Tick the filter's preview box to turn it this option on and off. This will let you see how the shot looks before and after you've applied the filter to it. Most filters also have a mini preview window in their dialog box that shows you how the filter is going to alter your image. Click and hold down the mouse over this preview window and the filtered effect will temporarily disappear, giving you the option to see the image before and after the filter has been applied.

Another way to see different versions of an image in the same work area is to use a view option hidden in the Save For Web menu, but this will only show you the effect of different web compression settings on your image. Go to Save For Web and click on the 4-Up tab. This gives you four different previews of your image using different compression settings. You can tweak the settings to create faster downloading stills.

Another way to see multiple edited versions of an image onscreen at the same time is to go to Image>Adjustments>Variations. Here you'll see a variety of thumbnails showing the original image and how it will look if you add specific colours to it, or lighten it for example. This is a handy way of comparing your edited image to the original version, but you are limited to viewing thumbnails rather than the full size before and after options visible in Elements 4.0.

Tools like the Variations menu let CS users view multiple versions of their image to help them fine-tune their edit

Groovy gamuts

Q **When I print my photographs onto my printer (a Canon Pixma iP4000), I often end up with pictures that look different to the version on my monitor. Any simple ways to print more accurately?**
Alicia Scott

A When you work in RGB mode you tend to see a range of colours that are outside the reach of most printers. This range is referred to as a Gamut. To see the types of colours that won't print out go to View > Gamut Warning. Colours outside of the printable gamut range will become highlighted in grey. To force the image's colour range into a printable gamut go to Image>Mode>CMYK Color. You'll notice that the image's colours change slightly, especially the blues. The Gamut warning patches of grey vanish too. Change the Mode back to RGB and the colours will now exist within a printable range. The Gamut warning pattern will stay away (unless of course you continue to edit the image and change its colours). You might decide the best plan is to always edit in CMYK Mode. This is not the case as many of the filters available in RGB Mode are not accessible when editing in CMYK Mode (like the vanishing Point filter and all of the Brush Strokes filters for example). If in doubt work in RGB mode with the Gamut Warning turned on, then convert to CMYK and back to RGB at the end of the editing process. This should help your prints look more like your onscreen photos.

Online Resources

To get up to speed with various Photoshop techniques, pay a visit to the Designer Today site at **www.designertoday.com**. Packed with free Photoshop tutorials, it's a great place to go for some enlightenment and all-important inspiration.

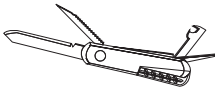
Clever cropping

The Crop tool does more than crop…

You can use the Crop tool to straighten shots with wonky horizons or tilting verticals. Say you have a post listing to the left. Select the image by drawing a marquee with the Crop tool. Move the cursor outside the tool's bounding box; it'll change to a Rotate icon. Rotate the box so the vertical lines run parallel with the object. Hit Return to see the image straightened and cropped.

Help yourself

Photoshop has a wealth of resources



If you're new to Photoshop, make the most of the resources available. It comes with a comprehensive and fully searchable Help menu which you can access via Help>Photoshop Help. In the Contents pane on the left of the Help menu interface is a list of basic tutorials that show you, for example, how to correct colour and tone, as well as add shapes to images.

PHOTO FIX

Send in your troublesome images for us to fix…

Send your problematic photos on a CD to:

Photo Fix, *Photoshop Creative*, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EQ

Unfortunately we cannot return CDs

Give your photo a classic look

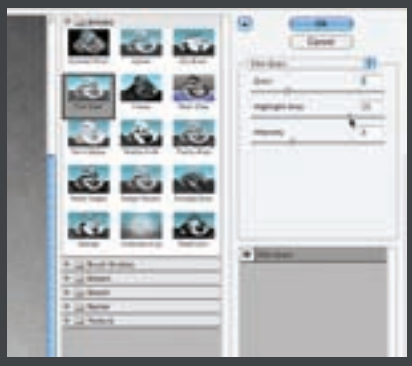
Confused by a dazzling array of possibilities? Try applying a classic Film Grain effect to your image

You're spoilt for choice when it comes to tools and commands for adding effects, but sometimes the sheer volume can lead to creative block. How many times have you opened a photo to add an effect and then got lost in a sea of filters, styles and adjustments? If this sounds familiar, try sticking to a classic effect. A lot of people use Photoshop to recreate the look of film grain. In the real world, film grain is in clumps, according to the amount of light. The Film Grain filter is more of a random pattern, applying texture according to whether it's a light or dark area. It tends to dirty up colour images, but when applied to a monochrome shot, it can really add some boom. The photo we used was impressive, but did benefit from a touch of Film Grain magic.

ADD A CLASSIC EFFECT TO IMAGES

Rough up photos with the Film Grain filter

01 Get rid of colour Go to Image>Adjustments>Hue/Saturation to open up the dialog. When you're going for a black-and-white effect, this is the best way of doing it because you can still keep a bit of tone. In this case, we took the Saturation slider all the way down to -100.



02 Open the filter With the bird newly desaturated, it's time to feed it some grain. Go to Filters>Artistic>Film Grain and use the options in the bottom-left corner to select a viewing setup. The Highlight Area and Intensity sliders control the pattern; the Grain slider controls the grain. Here the Highlight Area and Intensity sliders are way too high.

03 Perfect the effect Time to take things down a notch. Here we've moved the Highlight Area slider to the left and also reduced the intensity. This has tamed the white areas and made the photo look more artistic and less alarming. When happy with everything, click OK and save the image.

Tool School

Merge together

In addition to injecting a touch of speckle magic into a dull or plain photograph, it is also possible to use the Film Grain filter in order to deal with crisp edges in your photomontages.

RESOURCES

You can never know enough about the vast subject that is Photoshop…

GREYCOBRA

www.greycobra.com

With over 200 quality lessons, this site is ideal for beginners or experts. Tutorials include subjects such as creating fiery text, seamless textures and colour replacement. The site is a leader in teaching users worldwide, and one of the largest designer tutorial and webmaster tutorial databases on the Net. Besides teaching graphic design techniques, Photoshop basics and advanced skills, GreyCobra Productions Download Database is filled with great designer resources, eg Photoshop brushes. The community forums are vast, and the ideal place to find the latest info and share your views with others. And you may be interested in the single and team design battles where you show off your creative skills. The forum is also the place to suggest tutorials you'd like to see featured. GreyCobra is also looking for an art team to help make the site look more professional, so why not apply?

R4ZOR

www.r4zor.com

The lessons here are varied, being organised into not only Photoshop-related categories, eg designing, filtering and photo editing, but also 3D effects and animation. Learn from others or share your knowledge by submitting your own tutorials. The site is ideal for anyone curious about animation or 3D effects as well as Photoshop. Visit the effects and filters areas for some great techniques you're bound to use. There's a smaller selection of tutorials that are R4zor-only, but as the site is mainly a collection of the best the web has to offer, most are links to other sites. You'll even find some video tutorials. Photoshop basics, eg the toolbar and layers, are also covered.

PHOTOSHOP TOWER

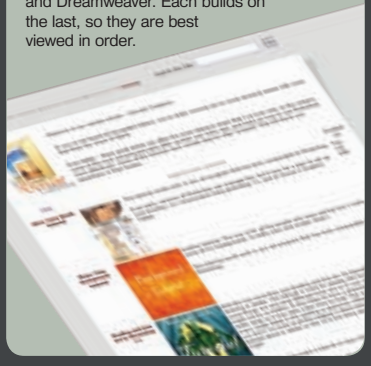
www.photoshoptower.com

Photoshop Tower looks incredibly established for a site that's only been running since October 2005. Aiming to provide quality tutorials, the developer has been using Photoshop for years and is a skilled graphic designer; this shows in the clean, stylised design. The tutorials are in-depth and supported by large images, screenshots and close-ups of toolbars and menus. Check out the Tutorial Spotlight for the site's favourite effects. Many of the tutorials show how to produce graphics best used in web design, but could be adapted for print use. The site's popularity can be seen from the number of views each tutorial has had.

MY PHOTOSHOP

www.my-photoshop.com

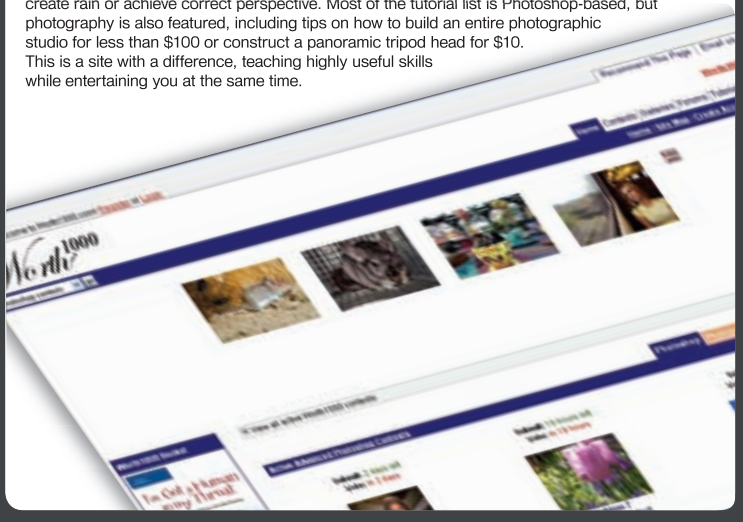
This site includes tutorials in the main Photoshop-related areas: web design, text effects, logos, images and custom graphics. The creators are obvious fans of the deviantART site, as an entire section has been dedicated to tutorials from artists who've submitted work there. The lessons are thorough and teach how to create effects like realistic animal fur or make objects glow. For those interested in web design, it includes techniques for creating work that could be used in conjunction with Dreamweaver. Particularly useful are tutorials on site design using Photoshop, ImageReady and Dreamweaver. Each builds on the last, so they are best viewed in order.



WORTH1000

www.worth1000.com

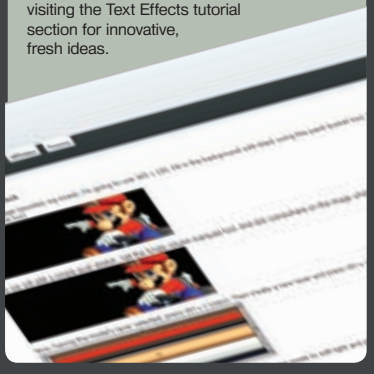
Worth1000 is renowned for being one of the best art and image-editing contest sites on the Net. Besides the galleries and contests, check out the huge list of tutorials. The lessons featured are not only fun to complete, but allow you to produce some highly amusing images. Have you ever wanted to know how to make a robotic frog or chocolatise a skull? There's no better place to go than this site for weird and wonderful creations like these. Not all the tutorials are crazy and wacky, there are more mainstream lessons such as how to create rain or achieve correct perspective. Most of the tutorial list is Photoshop-based, but photography is also featured, including tips on how to build an entire photographic studio for less than $100 or construct a panoramic tripod head for $10. This is a site with a difference, teaching highly useful skills while entertaining you at the same time.



SCUDWORKZ

www.scudworkz.com

The Photoshop lessons on this site are split into Abstract, Web Graphics, Basics, Text Effects, Animation and Pattern categories. Also included are some HTML, PHP and C++ coding lessons for the adventurous. Scudworkz holds a good selection of tutorials in its ever-growing database, and all have been produced by the owner, who is always keen to hear feedback from visitors. The Abstract tutorials show how to produce some very attractive work, such as impressive galaxies and cloud bursts. And if you enjoy creating stylish text, it's well worth visiting the Text Effects tutorial section for innovative, fresh ideas.



eMag™

creative reviews

Got some money burning a hole in your pocket? This is the part of the magazine where we review the best products to extend your creativity

Hardware review

Epson Perfection 4490 PHOTO 82

Software review

Photoshop CS2 for Beginners 84

Book reviews

Colour 86
Digital Travel Photography 87
The Future of Memories 87
Nature 87

Epson Perfection 4490 PHOTO

"A great scanner that will be an asset to any creative environment"

CHECK IT OUT! | VISIT US ONLINE AT WWW.PSHOPCREATIVE.CO.UK

HARDWARE

Epson Perfection 4490 Photo

You won't lose any of the detail when scanning with the Epson 4490 Photo

info

COMPANY
Epson

WEB
www.epson.co.uk

PRICE (SSP)
£199

OPERATING SYSTEMS
Mac and PC

MINIMUM REQUIREMENTS
Windows 98SE, 2000 or XP

Mac OS 9 and OS X versions 10.2 to 10.4

The most important features of the Epson Perfection 4490 Photo are that it's affordable and offers impressive scan resolution. This makes it stand out from many of its competitors. With the capacity to scan photos, slides and negatives, it also features a set of buttons on its front panel for scanning to email, to a printer or directly to a PDF file. Ease of set up is also one of its strengths, as the unit is easily attached to your computer using the included USB cable. This may sound a minor feature, but finding that you can't use your hardware because it doesn't include the connection lead is highly frustrating.

When previewing an image you can see it as a thumbnail or at normal size. If you preview it as a thumbnail you can enlarge it via the Full Size tab. When previewing your scan there is an option to locate your image on the scan bed, which puts a

SCANNER DETAILS...

Take a closer look

Epson brings us a scanner that's easy to use, performs well and won't break the bank. Here's a closer look at some of its special features that is sure to please scanner fans

Great price
With all the fantastic features which are incorporated into this unit, it's very reasonably priced indeed.

Digital ICE technology
The Digital ICE technology featured in the unit is ideal for restoring damaged or old photographs and film.

Speedy set up
You'll find that the scanner is easy to connect and set up, and the software is equally as straightforward to install.

dotted marquee round its edge. This is useful when scanning an image with a white edge.

The three scan modes enable scanning to be customised to suit your level of experience. Professional mode allows adjustment of a vast range of settings. There's a Histogram Adjustment to specify Highlight, Shadow and Gamma levels for various colours by selecting a button beside the colour to be adjusted. A Tone Correction and Image Adjustment box alters Brightness, Contrast, Saturation and Colour Balance. Dust Removal, Grain Reduction and Digital ICE technology are only available when Film is selected as the document type, so only apply when scanning transparencies.

Home mode offers some control over its settings, enabling specification of Document Type. Each document type has different settings specified. In Auto mode the settings are determined for you, and the dust removal facility can be found in the Customize window.

When viewing scanned images against source images, quality was very impressive, displaying exceptional sharpness. In fact, there was minimal difference. The unit didn't struggle to pick up certain shade ranges, and by adjusting settings in Professional mode it's easy to get optimum quality.

We were also impressed with the speed at which it scanned, and finely detailed images remained intact. The high resolution of the scans is definitely a major strength, boasting 4800x9600dpi and 48-bit colour.

The Transparency Adaptor, supporting positive and negative film, holds either four slides or two filmstrips. It's the perfect scanner to use when restoring old or damaged film, due to its Digital ICE technology which removes scratches and dust from film or slides. Don't set the dust removal too high, or you may lose some image detail. Attaching this template is simple: position it on the scanner bed, put the film in and begin scanning.

Photoshop Elements 3.0 and Epson Creativity Suite are included – the latter lets you organise and enhance scans using the File Manager. The four push-buttons on the unit are linked to the Creativity Suite: hit the button with the envelope icon to scan your image and see the Send File Via E-mail screen.

The time taken to scan a colour photo of normal size is very impressive. One image we scanned that included a yellowish building had a slight greenish colour cast, but this was rectified using the Color Balance tools. The Tone Correction feature also offers preset tone correction curves to adjust image contrast.

The Epson 4490 is solid and sturdy with a hinge that enables the lid to stay up. It's suitable for both beginners and experts, being easy to set up and having professional features and operating modes. This scanner proves there's no need to pay huge sums when good quality can be achieved at a price like this.

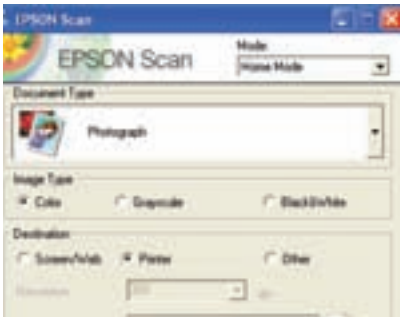
AFFORDABLE SCANNING OF A PROFESSIONAL QUALITY

The logical designs and multitude of features of this high-quality scanner make it an all-round good buy that can handle pretty much anything you throw at it

Trusty templates The template used to scan slides and negatives inserts easily into the front of the scanner.
Easily accessible buttons Buttons on the front of the unit allow you to quickly scan and save as a PDF document, scan to an email program or scan direct to your printer.

"THIS IS THE PERFECT SCANNER TO USE WHEN RESTORING OLD OR DAMAGED FILM, DUE TO ITS DIGITAL ICE TECHNOLOGY"

Included applications
The unit also arrives complete with the Photoshop Elements 3.0 application, as well as the Epson Creativity Suite.



Multiple modes
Different mode options make the unit easy to use, and the choice of Automatic, Home or Professional modes lets you personalise your scanning further.

Sturdy build
The body of the unit is well built. Additional features such as a hinge on the lid that snaps into place as you open it, make scanning an easier task.

PROS

- Affordable, easy set up, quality scans
- Template for scanning slides or negatives
- Digital ICE dust reduction feature
- Elements 3.0, Epson Creativity Suite

CONS

- Greenish tint on one image; solved with Color Correction
- Digital ICE only works for film/slides

VERDICT

8.5

Suitable for all, but best suited to home use, as it's compact. Well priced for a scanner with all the functions you need.

SOFTWARE

info

COMPANY
NAPP

BUY IT FROM
www.pearsoned.co.uk

PRODUCT
Photoshop CS2 for Beginners

PRICE
£28.99

Photoshop CS2 for Beginners

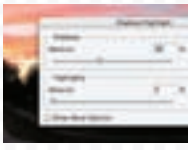
An entertaining and thorough tutorial DVD that will blow the minds of CS2 newbies

CLOSE UP
What you'll learn

The supplied stock images from iStockphoto means that you are able to follow all of the tutorials precisely and not miss a trick.

As befits a beginner-friendly product, all the tools are explained. If Photoshop CS2 is new to you, you'll get a good grounding in the basics.

Learn how to sharpen images so their detail leaps out of the page. Enhancing as well as retouching photographs plays a large part in the video tutorials.



Among the many excellent tutorials is one that explains how to use tools such as Shadow/Highlight in order to see more image information in detail.

There are lots of training DVDs on the market, and many of them are an excellent way of getting up to speed with a program or technique. But they aren't cheap – most retail for around the £30 mark, so it's important to spend your money wisely. However, as soon as we saw that this DVD came from the National Association of Photoshop Professionals, we knew we were in for an informative ride.

As you can guess from the title of the DVD, the content is aimed at those who are green around the gills when it comes to CS2. Although you obviously get information on features and techniques specific to the latest Photoshop outing, don't be put off if you're using an older version. This DVD covers all the essential skills any Photoshop user would do well to master, so there's still lots of relevant content. The man instructing you in the ways of Photoshop is Dave Cross, who manages to walk that tricky line between friendly and informative. He has a patient approach, and spends time setting up the scene before diving into the facts.

So what kind of facts do you learn? As mentioned, this concentrates on the essentials of Photoshop, so slippery subjects such as resolution, modes, the workspace, layers and printing files are all covered in depth. There's also excellent guidance in the way of selecting elements, enhancing a photograph and retouching images you may have thought were past it. The two discs add up to about 150 minutes of tuition, which is a good thing by anyone's standard.

A really nice touch is that there are sample shots from iStockphoto included on one of the discs, so you can follow the tutorials to the letter. These are fairly small images, but more than adequate for testing out the techniques.

One grumble we had is that the Photoshop interface looked blurry, even when the video window was set to a small size. Sometimes when this was coupled with lots of sweeping mouse movements, the viewing experience was rather choppy!

Overall this is an excellent purchase for people new to Photoshop CS2 or those who want to get a good understanding of the basics of the program. The narration is excellent, having access to the tutorial images is a boon, and the subjects covered will stand you in good stead for becoming a Photoshop master.

PROS
- Quick way to learn new techniques
- Images supplied with the disc

CONS
- Interface a wee bit fuzzy
- If you like video tutorials, you'll be in Photoshop heaven

VERDICT

9.0

A good all-rounder that delivers quality photos time and time again

eMag™

BOOKS

Colour

A proper understanding of colour will improve your designs

You may remember that we reviewed a book called *Black and White* last issue, which suggested that colour isn't always best. This book begs to differ! *Colour* is part of the Basics Design series (as was the aforementioned *Black and White*, and *Image*, reviewed in issue five). Having read all three, it's easy to see that this series really does broaden your understanding of the main areas in creative design, and will result in a profound improvement in your work.

Colour explores both the meaning of colour and how to use it correctly in design. Some of the colour theory covered includes the way light works and emotional reactions to colour, emphasising just how integral colour is in design. A section is dedicated to each individual colour for in-depth coverage of the topic. Examples from contemporary designers illustrate points succinctly and aid the discussions.

Printing techniques are also not ignored, including unusual ink combinations for maximum impact. *Colour* utilises case studies to great effect, combining them with technical explanations and core facts about colour. The clear layout of all the book makes it simple to follow, and being so well structured, it's easy to gain vast amounts of info.

Beginners and experts alike will enjoy this book, which stretches from basic terminology to colour manipulation. Each topic is divided into manageable chunks and includes an introductory section covering the main concepts to be discussed. The book succeeds in covering all aspects of colour, at the same time demonstrating its ability to enhance an image dramatically when used correctly.

Vibrant cutting-edge design As expected from the title, this book is packed with artwork where designers have utilised bold colours to great effect.

Colour manipulation One of the more complex areas, including visual examples of variations using Levels, Curves, Color Balance and more.

info

AUTHORS
Gavin Ambrose and Paul Harris

PRICE
£14.95

PUBLISHER
AVA Publishing

ISBN
2-88479-066-7

A BLAZE OF COLOUR

Find out how to bring your work to life with vibrant colours

Individual colour studies The book focuses on each colour individually to describe the connotations of each.

Specialist techniques Techniques such as overprinting, created by printing one element of a design over another, may interest more adventurous users.

Colour systems The info on RGB and CMYK helps you realise the importance of choosing the correct colour system for your usage.

Visualise the colour Colour theory is illustrated using the colour wheel and annotations, helping you understand the relationship between colours..

The perfect combination This guide shows how colours from various places on the wheel complement each other.

NOTES | LET US KNOW IF THERE'S A TYPE OF PHOTOSHOP BOOK YOU'D LIKE US TO REVIEW – JUST EMAIL PCR@IMAGINE-PUBLISHING.CO.UK

Digital Travel Photography

What makes a good shot an exceptional shot?

info

AUTHOR
Duncan Evans

PRICE
£16.95

PUBLISHER
AVA Publishing

ISBN
2-88479-082-9

If you're a travel enthusiast you'll no doubt want to capture images of all the places you visit. This book is a fountain of knowledge on how to photograph every element of your travels, in all conditions. A particularly challenging subject is action events, but the chapter devoted to this will help you get great results. Another popular subject to photograph when on holiday is animals, and there's a chapter for this too. *Digital Travel Photography* shows the best way to get great close-ups, even underwater! All the techniques can be adapted to other areas of digital photography, and Photoshop makes a regular appearance. Most of the attention is drawn to the powerful images, with just the right amount of screen grabs and instruction – making this both a visually and intellectually stimulating book.

Enhance areas of landscapes
The Curves feature of Photoshop has been used to bring beautiful colour to the sky and enhance the photograph, giving it a fantastical feel.

EXPERT TIPS AND TECHNIQUES

Your guide to fantastic photography

Capture all the action
Follow the tips on the best way to shoot, and then enhance your photographs for dramatic shots like this.

Interior excellence Not all travel photography involves landscapes. People often want to capture astounding architecture and interiors.

Colourful creations
We all want our photos to be eye-catching. With the help of a little Photoshop magic, vibrant and energetic shots are easy!

Powerful people shots
When photographing the characters you meet on your travels, it's essential to also capture their traditions and culture.

The Future of Memories

Look beneath the surface and add a deeper meaning to your photography

info

AUTHOR
Dan Howard

PRICE
£24.99

PUBLISHER
Peachpit Press

ISBN
0-321-38399-0

This book not only explores the technical side of digital photography, but discusses the inspiration behind it. Heavily family-based and featuring photos of the author's wife and children, it's predominantly aimed at the home photographer. Just because you take a visually appealing shot, it doesn't mean it has significance or carries a message. This is what Dan Howard tries to convey, and from the way he writes and presents his work it's clear he has a passion for the subject. The activities and processes described are not out of reach of the home user or novice Photoshop user. Although the meaning behind images is emphasised, *The Future of Memories* doesn't ignore technical subjects such as lighting, scale, contrast and composition, and all stages of the creative process are covered. The book also details things to avoid when printing and sharing photos in order to achieve professional-looking output. There are so many ways to store and present images, it's really useful to have them laid out and fully explained. Common mistakes in digital photography occur in their composition, so doubts are cleared up with explanations and guidelines on shooting and framing everything from people to landscapes. All digital photographers will benefit from being able to enhance their work, and give it mood and meaning.

Nature

A specialist subject, but you could adapt these techniques to many other areas of design work

info

AUTHOR
Adrian Davies

PRICE
£16.99

PUBLISHER
Rotovision

ISBN
2-88046-780-2

***ature* is the fifth book in the Digital Photographer's Handbook series.** The entire process of nature photography is covered, from creative techniques in shooting images to the best ways to output them. One section focuses on image processing, and Photoshop and Elements are discussed in detail. Info is provided on areas of the program best suited to enhancing nature photographs, but a lot of the skills can be implemented in many areas of design work and image manipulation. Common areas of nature photography are covered, such as close-up shots or animals in their habitats. However, although most nature photography occurs outdoors, the book also covers the occasions when it's only possible to shoot in a studio. A large intro section discusses types of digicam and their settings, lenses and accessories. If you're trying to make the transition from traditional nature photography into digital photography, you'll find the pages on digital images and workflow very useful. Nature is such a predominant area of photography that a book like this is essential.

Exhibit

See if your challenge entry made it to print with our regular round-up of the best images you created

Issue six's challenge has been our most popular so far, and we received some truly great examples of Photoshop trickery. A lot of you went for the obvious sea connection, and there were some delightful examples of penguins frolicking about on the ocean waves. Whether they were in or out of a boat, these cheeky creatures always looked like they were up to mischief! This issue's winner, Mark Ferguson, wowed us with his penguin space odyssey, so congratulations to him. But we can't fail to bring attention to Andy W's pirate penguin creation, or George Boyce's humorous mixture of images from different challenges. And make sure you look at the paint effects on Richard Dean's entry – it looks like a set design straight out of an *Indiana Jones* movie!

But we're never satisfied, and want more of your creations. So be sure to enter this issue's challenge and you could win a copy of the excellent Fluid Mask plug-in.

Get your work featured

If you'd like to share with other readers, send your work in to us and you could be featured on these pages. Just pop your images onto a CD and send to:

Exhibit, Photoshop Creative,
Imagine Publishing,
Richmond House,
33 Richmond Hill, Bournemouth,
Dorset BH2 6EQ, UK

Alas, we can't return any CDs. If your entry is under 2MB, you can email it to **PCR@imagine-publishing.co.uk**

WINNER! Gets a copy of the Fluid Mask plug-in

THE WINNER!

Mark Ferguson

Nice Space Rocks

"I figured out a rough concept for my image on the train home. I decided the story would be that the three penguins had voyaged on their boat to a new land. But when I had read the magazine and your Create Space tutorial, I wanted to include some of that, too. So that's how we get the space penguins. I used the sky, rocks, penguins and the boat images you provided."

Russell Bennett

Gallery (top right)

"I produced this manipulated image from the supplied files on issue six's CD. I used Photoshop CS on a 17" PowerBook, and the whole process took between two and three hours."

Andy W

Piracy Penguins (top left)

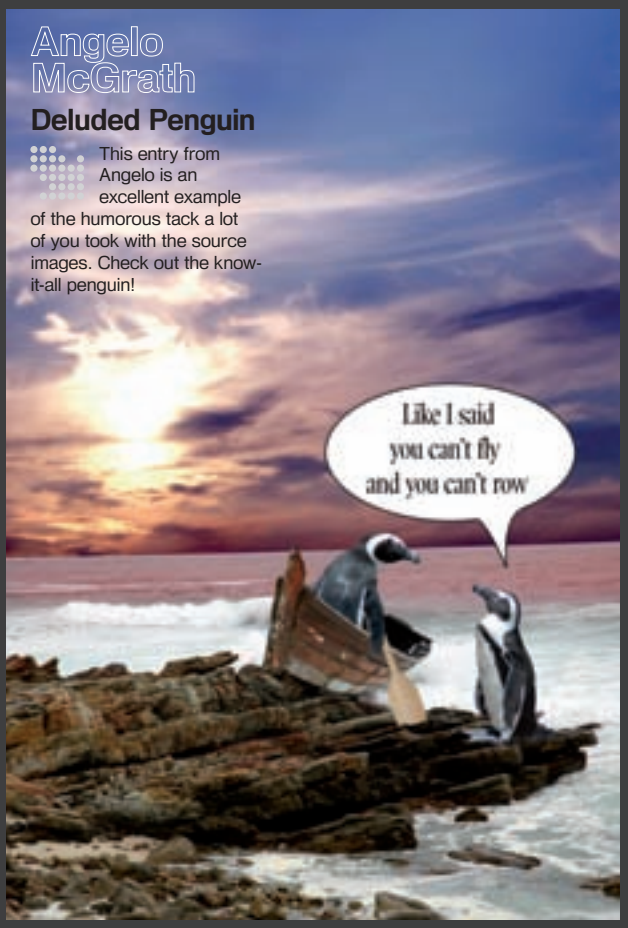
Andy sent us a slightly different image to begin with, but after a few late-night emails and casual requests from us, he produced these excellent pirate penguins. Anything to do with pirates gets our vote!

Dave Kavanagh

Porthole

To create this sneaky peak into the secret life of penguins, Dave explains how he "cut out and layered the penguins, before moving their flippers into various positions. Lighting effects were also used in addition to some other images."

Exhibit



Angelo McGrath

Deluded Penguin

This entry from Angelo is an excellent example of the humorous tack a lot of you took with the source images. Check out the know-it-all penguin!

Paul Scott

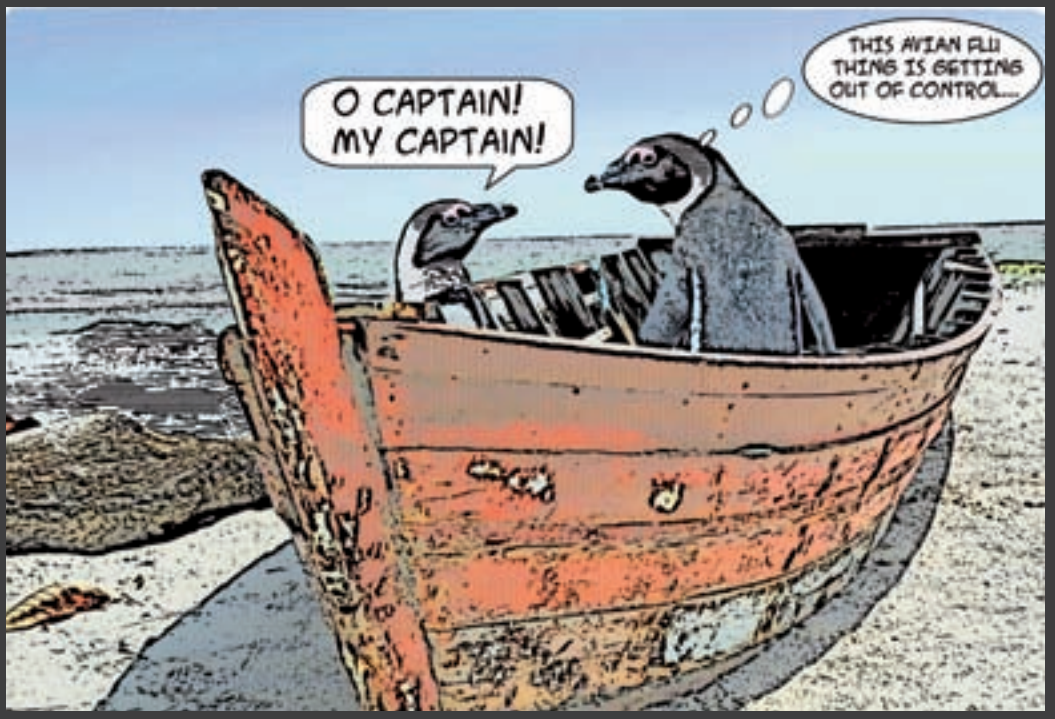
Danger Penguins (top right)

"I wanted to show a more sinister side to the penguins and in the end – although they became a small part of the final image – I think 'Penguin Island' looks like a scary place."

Richard Dean

Should I Stay or Should I Go?

"As the lost penguin strayed into the ray of sunlight, the demons of the rock closed in… Surprisingly, if you zoom into the 'nice rocks' image, the faces are already there. I used Photoshop Elements 2 to create my image. It does not have the Pen tool so I used the Lasso.



Turn to page 98 and enter this issue's Readers' Challenge

Srdjan Andric

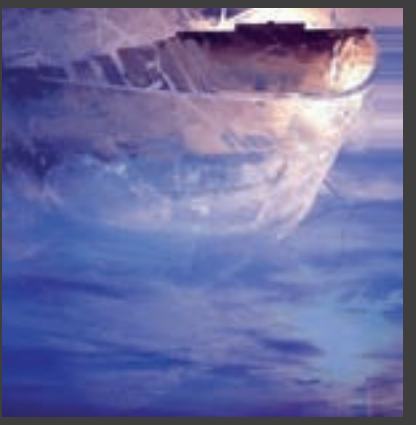
Collage

"Here's my comic effect collage for the challenge. The penguins already seem to be comical heroes, so it was a kind of natural association. The effect itself needed some 10 layers. I created the collage first of all and then added the comic effect."

Gill Taylor

Boat in Blue (right)

"I used the Cracks file to create a displacement map and used it on the evening sky image. I also cut out the boat and rock images and used them as displacement maps at different settings. Then I took the original evening sky image, flipped it and changed the layer blending mode to Soft Light."



George E Boyce

Not Far Now Lads (above)

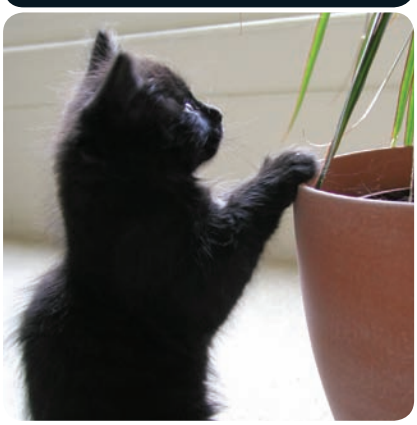
"Just for fun this one! I liked the idea of penguins in a hot desert setting."

Amanda Riley

Pick up a Penguin

"I've created this montage and used the penguins as the focal point, placing them in the boat. All work was done using Photoshop."

Enter our challenge and see your work in the magazine!



HOW TO ENTER

Access the Readers' Challenge folder from the side panel on our CD and copy it to your desktop. Once you've completed your masterpiece, send it to us on a CD along with your name, address and a few words about your creation, to:

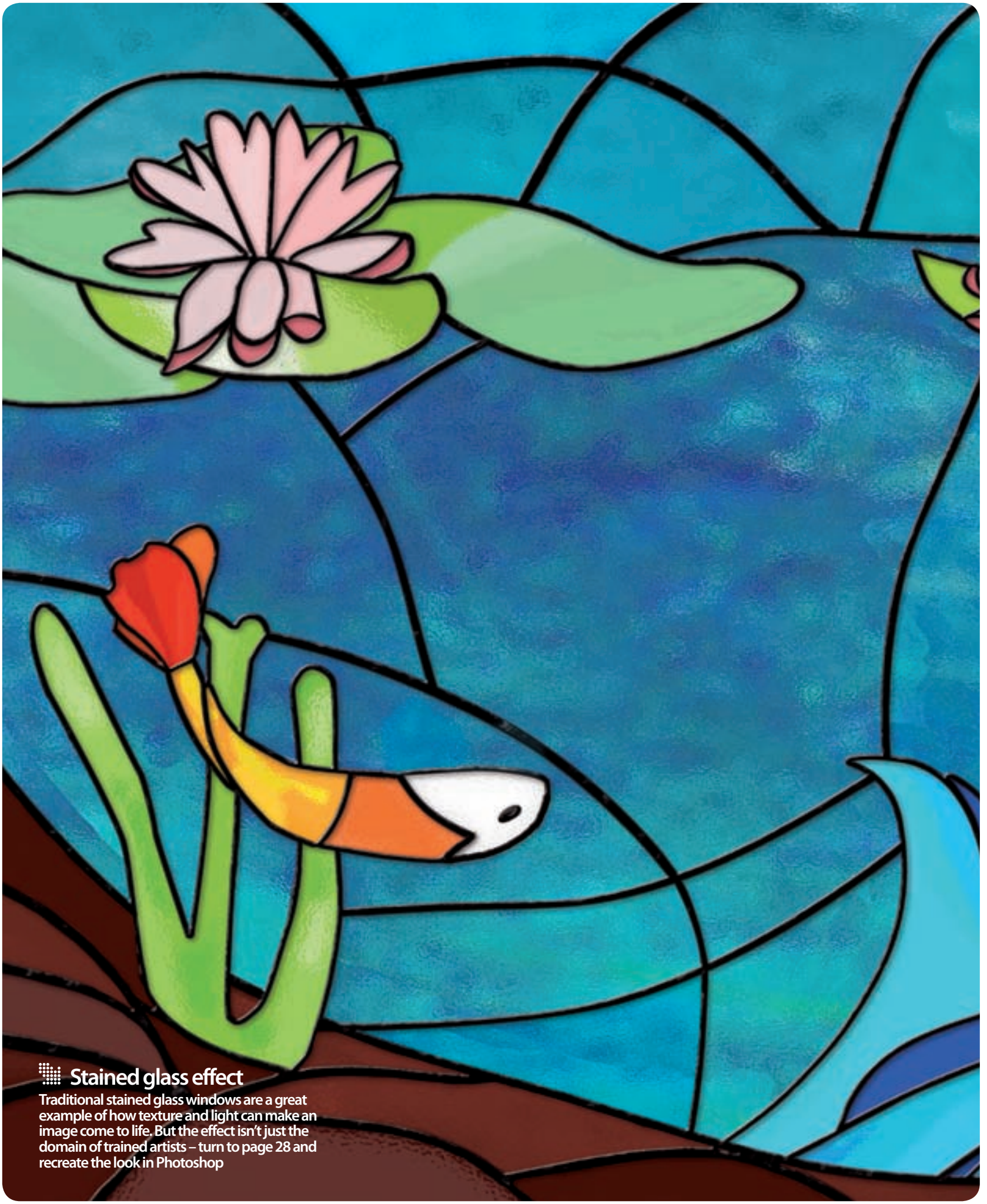
Readers' Challenge
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth
Dorset, UK
BH2 6EQ

Readers' Challenge

More images for you to load up and have your wicked creative way with

For anyone new to the magazine, this is the part where we hand over creative control to all of you. Each issue we provide a completely random selection of photos and your challenge is to turn some or all of them into a work of wonder. There aren't really any rules here. As long as you use at least one of the images we've provided you are free to incorporate your own files, be they photos, textures, illustrative elements – anything you fancy. Each issue we print the best of the entries received for a previous issue's challenge, but don't worry if you didn't get the magazine until some time after it went on sale or it took you a while to finish your image. There are no deadlines and there are no skill level requirements. We're just interested to see what you come up with! And as added incentive to send your creations in, the best entry of each challenge will receive a copy of the Fluid Mask plug-in. This excellent piece of software will enable you to cut out objects with the greatest of ease.

NOTES | IF YOUR ENTRY IS UNDER 2MB, YOU CAN EMAIL IT TO US AT **PCR@IMAGINE-PUBLISHING.CO.UK**. UNFORTUNATELY WE CAN'T RETURN CDS



Stained glass effect

Traditional stained glass windows are a great example of how texture and light can make an image come to life. But the effect isn't just the domain of trained artists – turn to page 28 and recreate the look in Photoshop